

# THE ATHLETIC

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SATURDAY, JUNE 22, 1872.

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THREEPENCE  
REGISTERED AS A NEWSPAPER

India Office, 27th Sept. 1871.  
**BY ORDER OF THE SECRETARY OF STATE  
for INDIA IN COUNCIL.**  
NOTICE IS HEREBY GIVEN, that Appointments to the Indian Public Works Department of Assistant-Engineers, Second Grade, Salary Rs. 400 (about £25) per annum, will be available in 1874, for such Candidates as may be found duly qualified.  
For further particulars apply, by letter only, to the Secretary, Public Works Department, India Office, S.W.

**PALL MALL CLUB (Non-Political)** is transferred to New Premises, 7 and 8, WATERLOO-PLACE, PALL MALL. Subscription, Five Guineas for Town and Three Guineas for Country Members. The List of Ten Guineas Entrance Fee closed on the 15th of April with 600 Candidates. The present List of Fifteen Guineas Entrance Fee will close on the 30th of June; after which date the Entrance Fee will be Twenty-five Guineas.

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**ROYAL ARCHEOLOGICAL INSTITUTE.**  
**SPECIAL EXCURSION TO GUILFORD.**  
TUESDAY, July 2.  
Discourse upon the CASTLE and CAVERNS, by G. T. CLARK, Esq., F.R.S.  
Upon the CHURCH, ABBOT'S HOSPITAL, &c., by J. H. PARKER, Esq., C.B.  
Tickets (free) can be obtained by Members of the Institute for themselves and Friends, on application at the Rooms. A Luncheon will be provided, for which Tickets will be issued. Particulars as to Train, &c. will be given by the Secretary.  
Rooms of the Institute, 16, New Burlington-street, W.  
B. WILLISHER, By order.

**STATISTICAL SOCIETY, 12, ST. JAMES'S-SQUARE, S.W.**—The ANNUAL DINNER of the above Society will be held at WILLIS'S ROOMS, King-street, St. James's, on WEDNESDAY NEXT, the 26th inst., at 7 o'clock.—Tickets, price 2s. (including wine).

**HAKLUYT SOCIETY, for the Publication of**  
Rare or Unpublished VOYAGES and TRAVELS. The following work is now ready:—  
The CANARIAN, or, Book of the Conquest and Conversion of the Canarians, in the year 1492, by Mestre JEAN de BETHENCOURT, Kt.; composed by PIERRE BOUTIER, Monk, and JEAN le VERRIER, Priest. Translated and edited, with Notes and an Introduction, by R. H. MAJOR, F.R.S., &c.  
Printed for the Society by Thomas Richards, 37, Great Queen-street, London; of whom Prospectuses may be obtained.

**PHILHARMONIC SOCIETY.**—Conductor, Mr. W. G. CUSINS.—SEVENTH CONCERT, MONDAY, June 24, 8.30. ST. JAMES'S HALL, 5 o'clock. Concerto for strings, Bach—Serenade, Spohr; Violin, Madame Norman-Neruda—Overtures: Midsummer Night's Dream, Mendelssohn; Der Berggeist, Spohr—Symphony in A, Beethoven—Scena Infelice, Mendelssohn, Mdl. Tittien; In tanti palati, Madame Trebelli—Grand Duo, Tancrède—Stalls, 6s. 6d. and 7s.; Tickets, 5s. and 3s. 6d.

**CRYSTAL PALACE.—NATIONAL MUSIC MEETINGS.**—The First Series of these Annual Meetings, instituted to encourage competition in Practical Music, will take place between Thursday, June 27th, and Saturday, July 6th, when Prizes of the aggregate value of 1,500l. will be awarded by elected Juries of the most distinguished Musicians. A portion of the money proceeds will be allotted to the Royal Academy of Music and to the Royal Society of Musicians. The Competition and Performances will take place as follows:—  
On Thursday, June 27th.—Soprano and Tenor Vocalists will compete in Public, commencing at 1 p.m. A Grand Vocal and Instrumental Concert, including Competitors, at half-past 4.  
On Saturday, June 29th.—Contralto, Baritone, and Bass Vocalists will compete in Public, commencing at 1 p.m. A Grand Vocal and Instrumental Concert, including Competitors, at half-past 4.  
On Tuesday, July 3rd.—Choral Societies not exceeding 300 voices, Military Bands, and Bands of Volunteer Regiments, will severally compete, commencing at 1 p.m. A Grand Concert, including Competitors, at half-past 4.  
On Thursday, July 5th.—Competition for the Challenge Prize, value 1,000l. (Class I. Choirs of 500 Voices). Choral Societies for Men's Voices, and Bands of Regiments of the Line, will severally compete, commencing at 1 p.m. A Grand Concert, including Competitors, at half-past 4.  
On Saturday, July 6th.—The Ceremony of Distributing Prizes will take place at 3 o'clock, to be followed by a Grand Vocal and Instrumental Concert, including the Competitors who have won Prizes; after which there will be a Grand Display of the Fountains, and an Exhibition of Great Fireworks in the Evening.  
By order, GEORGE GROVE, Secretary.

**NEW BRITISH INSTITUTION GALLERY,**  
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at the Hanover-square Rooms:—  
Next Reading, from MEASURE for MEASURE, FRIDAY, 26th inst.  
Tickets, 7s. 6d., 5s., 2s. 6d., and 1s., at Mitchell's Royal Library; at Chappell & Co.'s, at the Hanover-square Rooms; of Miss Glyn, at Mr. Carter's, 6, Hanover-square; and at the usual Agents.  
The Reading will commence at half-past 5 precisely.

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**TO INSTITUTIONS, &c.**—Arrangements for LECTURES on LITERARY and SOCIAL SUBJECTS, by MISS FAITHFULL, can now be made for the next Session. Miss Faithfull will visit the WEST of ENGLAND in OCTOBER, and SCOTLAND in NOVEMBER and DECEMBER.—Apply to 50, Norfolk-square, Hyde Park, W.

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W. B. O'NEALE, M.D., Dean of the School.

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Applications in writing by Claimants for Exhibitions or Prizes, with Certificates showing their qualifications according to the above Regulations, are to be sent addressed to the Clerk, at the Hall, indorsed "Exhibitions or Prizes," between the 15th and the 31st of October next. For full particulars, see the Advertisement in the Times of the 15th of March.  
JOHN CURTIS, Clerk.  
Haberdashers' Hall, Gresham-street West, June 18, 1872.

**PURSUANT to a Decree of the High Court of Chancery,** made in a Cause, MITCHELL against BLACK, 1874, M. C. 111, the CREDITORS of WILLIAM HENRY BLACK, late of Mill-yard, Goodman's Fields, in the County of Middlesex, Fellow of the Society of Antiquaries, who died in or about the month of April, 1872, are on or before the 24th day of July, 1872, to send by post, prepaid, to Samuel Potter, of 35, King-street, Chancery, in the City of London, the Solicitor of the Plaintiff, Henry Sadler Mitchell, the Executor of the Will of the said William Henry Black, their Christian and Surnames, addresses, and descriptions; the full particulars of their Claims; a statement of their Accounts and the nature of the Securities (if any) held by them; or in default thereof they will be peremptorily excluded from the benefit of the said Decree. Every Creditor holding any security is to produce the same before the Vice-Chancellor, Sir John Wickes, at his Chambers, situated No. 13, Old-square, Lincoln's Inn, Middlesex, on Wednesday, the 7th day of August, 1872, at twelve o'clock at noon, being the time appointed for adjudicating on the Claims.  
Dated this 14th day of June, 1872.  
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There is also an additional pathetic interest about 'Septimius.' During Hawthorne's residence in England, he visited a curious old hall in Lancashire, well known for the legend attaching to a Bloody Footstep, which is still visible on one of the stone-paved passages. The description of the happy day he spent at Smithells is among the most interesting pages of the English 'Note-Books'; and there he mentions his hostess's last request, that he should write a ghost-story for her house. This ghost-story forms part of the story of 'Septimius'; but neither of the friends for whom he wrote has lived to read it. That "good specimen of the old English country gentleman," as the 'Note-Books' call him, and who in the romance is playfully transformed into a person of "thin, sallow, American cast of face,"—and the accomplished woman, whose genial hospitality was widely known, have, like their guest, passed away. The promise had been kept, but they did not live to witness its fulfilment.

The main idea, however, of this romance is, as we have already said, that of an earthly immortality. It is an idea which has had an attraction for many minds, and, like the conception of an earthly paradise, it may be traced through all mediæval literature up to the present time. It has taken two forms. Sometimes it is a clinging curse; sometimes it is a phantasmal blessing. Now it is a state of torture, to which purgatory itself is paradise; now it is a deceptive mirage, which eludes and mocks the seeker. The Wandering Jew, whether Cartaphilus, Joseph, or Ahasuerus, is the type of the one conception; the search for the elixir of life is the usual expression of the other.

Septimius is a New England student. It is the time of the American War, and men's heads and hearts are full of the great struggle—all heads and hearts but his. He can think and feel on one subject only—the brevity and uncertainty of life. He talks of nothing else. "So much trouble of preparation to live and then no life at all," is his complaint to the girl whom he professes to love. "Every living man triumphs over every dead one, as he lies, poor and helpless, under the mould, a pinch of dust," is his reflection when he hears some one spoken of as "a good man in his day." "As the world now exists, it seems to me all a failure, because we do not live long enough," is his answer to the minister who would teach him a more comfortable faith. At last this brooding becomes something like monomania. He has killed a young English officer who had challenged him, and he has secretly buried him on a hill-side. Henceforth he dreads death more than ever, and more than ever would attain the earthly immortality. The dying officer had given him a mysterious manuscript. He gets mysterious information from a strange doctor, and from a still stranger girl, who haunts the grave on the hill-side. An old aunt—half-witch, half-Indian—tells him the secret of a drink, which wants but one ingredient to be the elixir of life itself. Finally, from the grave there springs a plant, whose blossom he has every reason to believe is the one thing he still requires. It was to spring from a grave, and from the grave of one whom he had himself killed. And then the flower was so beautiful, of the richest crimson, and with the rarest fragrance. "In its veiled heart, moreover, there was a mystery like death, although it seemed to cover something bright and golden." In short, it was a flower worthy to be planted with the purple blossoms which shed a deadly influence through Rappaccini's garden, or with the strange exotics which the dwellers at Blithedale saw clinging to Zenobia's hair.

Septimius gathers the flower, and, boiling it down with the other herbs of the old aunt's recipe, lets the poor woman try the first experiment. The result is unfortunate, for the precious drink kills her off at once. However, he will try again. This time he will distil the magic liquor, and steep it in moonlight "during the second quarter," and this time there seems no doubt of his success. The liquor settles "into a most deep and brilliant crimson, as if it were the essence of the blood of the young man whom he had slain"; then it changes into "the purest whiteness of the moon itself"; then it appears to crystallize into fantastic shapes. Sybil Dacy, the strange girl who frequents the grave, becomes the sharer of the secret, and will share with him the earthly immortality. She takes the first draught, but then, flinging down the goblet, she shivers it into fragments. This cold water of life is lost as completely as that elixir which boiled and bubbled in Margrave's cauldron in 'A Strange Story,' when the gigantic Foot strode in upon the mystic circle.

But this drink of Septimius is, after all, a water of death and not of life. Sybil has known it, and her knowledge had a fatal purpose; but at the last she prefers death for herself, and he is safe. A crimson fungus, the poisonous semblance of the flower, had been used instead of the actual flower. The flower would have

given the immortality, but where could the flower now be found? The fungus, springing from the grave, led back to the grave again. Septimius relinquishes his futile search. While seeking for the Impossible, he has, as many an alchemist before him, made a discovery of moment to himself. He goes to England, and becomes the possessor of the old hall of the Bloody Footstep, to which he finds himself the heir.

This, briefly told, is the story of 'Septimius.' It is quite incomplete, and the subsidiary plot is in much confusion. The girl to whom Septimius is first engaged was to become his half-sister in the finished work, and the alteration appears half way through the book. The relations of Doctor Portsoaken and of Sybil are but indistinctly indicated, and the scenes in which the Doctor speaks of the mysterious flower can hardly be brought into harmony. But we must be content with what we have. No other man can summon up that genie of the lamp to complete the task. The unfinished work is better than inferior workmanship. Indeed, as Miss Hawthorne says, in her few words of Preface, there is a certain artistic interest "for those who care to study the method of his composition, from the mere fact of its not having received his final revision."

Short bracketed notes here and there show us how this scene was to be drawn out at length,—how that character was to be filled in more vividly.

Apart, too, from this special interest, and if we allow for the entanglement of the story, the book is full of Hawthorne's best and most characteristic writing. In this, as in all he has left, there is a certain peculiarity, which it is easier to feel than analyze. He draws minutely and carefully, almost as with the brush of a Dutch painter, many of his scenes and characters. There is an absolute realism about them. And then he flings across his canvas a veil of woven light and shade, which transfigures everything into the effect of one of Turner's greatest pictures, but an effect as of moonlight, and not of sunshine. He is the last of the romance writers properly so called; and it would seem as if the secret of romance had died out with him. Then, too, he has a mode of putting things which seems half humour and half pathos;—there is a sense of merriment, but with it a sense of how nearly allied are mirth and grief; there is a mingling of a true reverence and of a gentle scepticism; there is a warm human heart, yet a very isolated imagination.

The sad burden of this book is abundantly relieved by these subtle charms of thought and style,—but sad it still remains. Septimius's arguments and hopes are met and confuted at every turn. The loneliness of the present weighs upon him, for he becomes separated, even by the dream of immortality, from the common fate of man, and his betrothed ceases to sympathize with him, as he with her. Then comes the thought of the worse loneliness of the future, when old friends and relations have passed away, and any new affection will bear with it the knowledge of the coming loss. Nor does the alternative of another immortal life, bound up with his, remove all the dismal doubts. Suppose Sybil Dacy also drinks the potion, and how, she asks, are the long centuries to pass? He

professes to be satisfied himself, but he cannot satisfy another. The acquirement of knowledge, the exercise of philanthropy, the pursuit of wealth, the lust of power, the excitement of fanaticism, even the delirium of sin, may each claim its hundred years,—and then? Well, then there would seem to be at last nothing but monotony, satiety, and the welcome rest of death.

In contrast to the unwholesome speculations of Septimius is the healthy, hearty manhood of Robert Hagburn. He has come home from the war, and war and its responsibilities have changed Septimius's old country friend into a man of authority and weight. He recommends Septimius to follow his example,—there would be hardship, of course, and danger, but “there is no use of life but just to find out what is fit for us to do; and doing it, it seems to be little matter whether we live or die in it. God does not want our work, but only our willingness to work; at least, the last seems to answer all His purposes.”

—He is going to marry Septimius's sister, and Septimius asks him,—

“Shall you be as cheerful among dangers afterwards, when one sword may cut down two happinesses?”—“There is something in what you say,” is the reply, “and I have thought of it. But I can't tell how it is; but there is something in this uncertainty, this peril, this cloud before us, that makes it sweeter to love and to be loved than amid all seeming quiet and serenity. Really, I think, if there were to be no death, the beauty of life would be all tame. So we take our chance or our dispensation of Providence, and are going to love and to be married, just as confidently as if we were sure of living for ever.”

But the best character in the book, at once the most original and the most carefully drawn, is the weird old aunt. She is dying, but her thoughts all turn on the delights of being either a whole witch or a whole Indian, instead of a poor Christian woman :—

“Ah, Seppy, what a mercy it would be now if I could set to and blaspheme a bit, and shake my fist at the sky. But I'm a Christian woman, Seppy,—a Christian woman!”

Septimius suggests a minister :—

“No minister for me, Seppy,” said Aunt Keziah, howling as if somebody were choking her. “He may be a good man and a wise one, but he's not wise enough to know the way to my heart, and never a man as was. Eh, Seppy, I'm a Christian woman, but I'm not like other Christian women; and I'm glad I'm going away from this stupid world. I've not been a bad woman, and I deserve credit for it, for it would have suited me a great deal better to be bad.”

—She then imagines all the joys of the wild life of either witch or Indian, and ends with the pious prayer, “If I'm ever to live again, may I be whole Indian, please my Maker!”

Still more uncanny is the description of Dr. Portsoaken in his study. He believes in the wonderful efficacy existing in spiders' webs, and there are hundreds of the creatures hard at work !—

“They had festooned their cordage on whatever was stationary in the room, making a sort of grey dusky tapestry, that waved portentously in the breeze, and flapped, heavy and dismal, each with its spider in the centre of his own system.”

Right over the Doctor's head hangs an enormous spider of some South American breed, terribly poisonous, marvellously beautiful. He is marked with a thousand spots of colour, and has a brilliancy all his own, but his bite would

be instant death. He swings along his cord in front of his master's face, and seems rather the familiar of a wizard than any natural spider. It is little wonder that Septimius keeps clear of “Orontes,” as the Doctor fondly calls him, and even transfers to the Doctor some of the distrust which the spider has awakened.

We can but refer to one other delightful passage, full of subdued irony and quiet humour. It is a list of rules of conduct and moral diet, whereby bodily health may be preserved, and life itself indefinitely extended. For precision they may vie with the physical rules, attributed to Arnold de Villanova or to Comiers, which were to achieve the same great result. We can but give a few. No excitement is to be permitted, and the heart is never to exceed its seventy throbs a minute. There must be no hatred and no love. No friendships are allowed with men of ill health or of violent passions. Keep out of the way of beggars, of crying children, and of sick persons. Desire nothing fervently. Say prayers at bedtime, if they bring about quieter sleep. Strive moderately to relieve human suffering, if it is an annoyance, “seeing that thus thy mood will be changed to a pleasant self-laudation.”

We have said enough to show how remarkable a book “Septimius” is. Of course, it cannot take rank with Hawthorne's finished works, but no other author of our time could have written it.

*The History and Law of Church Seats or Pews.* By Alfred Heales, Proctor in Doctors' Commons. (Butterworths.)

THOUGH the subject of these volumes is not one of the highest moment, it has strong claims on the attention of ecclesiastical authorities, and at the same time it affords curious illustrations of the life of our forefathers. Persons specially concerned in the internal re-arrangement of our churches, and in schemes for providing congregations with an adequate supply of seats, are in frequent need of information respecting prescriptive titles to particular pews, and the privileges accorded to individuals or corporations by episcopal faculties for the construction of church-sittings. But the author of this treatise is all the more likely to please readers who shrink from anything that has the appearance of a law-book, because he has divided the law from the social history, and served them up in separate volumes. Of the second and strictly legal section of the work, it is enough for us to report favourably of its completeness and convenient arrangement of facts; but in the interest of the majority of our readers we may speak more fully of the “history” of church-seats.

With the exception of the altar, the cross made of stone, and sedilia in the chancel for the accommodation of the clergy, which were parts of the actual structure rather than fittings of the temple, our churches in the earlier centuries of our ecclesiastical history were devoid of furniture. The churches of the Saxon period contained no seats either for laity or spirituality; and in the mediæval period, long after massive stalls and handsome benches had been generally placed in the chancels for the convenience of clergy present throughout services of considerable length and for the com-

fort of the very few exalted laymen, who were permitted to enter the chancel during sacred celebrations, the naves, appropriated to the commonalty, had no fixed sittings, save in the few churches of exceptional structure that had a stone seat running round the north, south, and west walls. Whilst the clergy at the altar stood or knelt, in the performance of the religious rites, the populace was in like manner required to stand or kneel. So long as he was engaged in acts of devotion, the pious worshipper had no need of a seat, nor desire to assume a posture of ease. When his prayerful mood ended, or physical discomfort impelled him to take an attitude of rest, he retired from the throng to a part of the building where he could with propriety repose himself. To persons exhausted by years or sickness, the necessity of standing or kneeling throughout the time of service was, doubtless, wearisome and even grievous; and it can be readily imagined that, the demeanour of merely formal attendants at church-service indicated the alacrity with which they would have assumed a sitting posture, had etiquette permitted them to do so. Reflecting on the irreverent demeanour of those who lounged against wall or pillar when they should be kneeling on their St. Mary-bones, Myre says, in the ‘Parish Priest,’—

No non in chyrche stonde schal,  
Ny lene to pylar ny to wal,  
But fayre on kneus bey schule hem sette.  
Kneylge down vp on the flette,  
And pray to God wyth herte meke  
To geve hem grace and mercy eke.

On the other hand, we are apt to exaggerate the discomfort of the unseated laity, if we forget that the domestic usages of the period trained people of all classes to stand when they would now-a-days sit; that the services of our churches in Roman Catholic times were much shorter than those introduced by the reformers; and that whilst sermons of any length were rare in feudal England, sermons lasting some hours were unknown to the congregations of the Pre-Reformation churches. Drilled though they were to stand in the presence of their betters, our forefathers of the fourteenth century would not have generally observed the rule which forbade them to sit at their ease during the services of the church, had those services, like the public exercises under the Directory of the Commonwealth, exceeded three hours.

When the clergy had provided themselves with stalls in the chancel, and had reluctantly permitted laymen of the highest quality to occupy seats in the same quarter of the edifice, they found it difficult to deny the comfort of being seated to worshippers of inferior degree who were suffering under bodily infirmity. The parish-priest, whose “patron” occupied a luxuriously cushioned “stall” within the lattices of the holiest part of the building, was at a loss for a good argument why a knight or squire, who gave liberally to the needs of holy church, should not have a movable bench for himself and his sons on one side of the nave, and another movable bench for his woman-kind on the other side of the “people's quarter.” A bench having been conceded to this worthy person, his neighbours, little inferior to him in station and merit, became ambitious of the same privilege for themselves. Thus the nave followed the fashion of the chancel, and it became more and more usual to see well-to-do



freeholders sitting in the nave on movable benches, that in slow process of time were fashioned and improved into regular family-pews. And those of the commonalty who could not presume to ask for separate benches of ponderous structures, were allowed to kneel at prayers and sit during sermon on sedge-mats which they carried to and fro with them, or to occupy little stools, similar to those which the devout ladies of Edinburgh, on a memorable Sunday of 1637, flung at the head of their Dean. From the several illuminations of the fourteenth and fifteenth centuries, to which Mr. Heales directs the attention of his readers, it is not more apparent that churches in these times were for the most part pewless, than that "gentle" hearers of sermons were generally provided with low stools or hassocks.

The church-pews of Catholic England—always appropriated to dignitaries of Church or State, or personages of considerable local importance—were rather sumptuous contrivances. Some of them were boxes for a single person or a pair of "pew-fellows," fitted with cushions, carpets, and curtains running on rings, like the one that Russell had in his mind when in the 'Boke of Nurture' he ordered a great man's chamberlain—

Prince or prelate if he be, or any other potentate,  
Ere he enter into church, be it early or late,  
Perceive all things for his, that it be made prepare;  
But cushion, carpet, and curtain, beads and book,  
forget not that.

In some cases they were furnished with locks and adorned with escutcheons, on which the heraldic arms of their owners were painted. In the fifteenth century they were often fixed in the ground of the church; and when they were movable, they were such ponderous pieces of furniture that they could not be shifted easily. Here and there, like the magnificent pew in Stoke Pogis Church, once used by Queen Elizabeth, they were small chambers, resembling a grand opera-box, and capable of receiving a bevy of royal personages and their courtiers. The "praying pews" or "knelynge places" of stately gentlewomen were not unlike the boxes for auricular confession which may be seen in any Roman Catholic church. Of course, the carver in wood was employed for their decoration; and doubtless some of those which were destroyed by the reformers were beautified by the painter's brush. In the chapter which describes several of the varieties of the church pew, Mr. Heales says:—

"At Cholderton, Wiltshire, is a pew 6 feet high, with glass windows in the door, to enable the occupants to see the preacher, and other windows in the side, to enable them to survey the congregation. At Merstham, Surrey (until very recently), and at Mickleham, Surrey, were pews raised some feet above the level of the cold, damp floor, comfortably fitted, and possessing a fireplace and table: by no means uncommon examples. Such 'pride of place' seems peculiarly offensive, even when the particular locality be a private chapel annexed to the parish church."

Such were the pews whose ostentatious smartness and luxury caused Corbet, Bishop of Norwich, to exclaim—

"Stately pews are now become tabernacles, with rings and curtains to them. There wants nothing but beds to hear the Word of God on; we have casements, locks and keys, and cushions; I had almost said bolster and pillows; and for those we love the church. I will not guess what is done within them,—who sits, stands, or lies asleep, at prayers, communion, &c.; but this I dare say,

they are either to hide some vice, or to proclaim one; to hide disorder, or to proclaim pride."

Though the fashion for inordinately high pews may have been stimulated by the dislike which Roman Catholic gentry felt for the ceremonies of the Reformed Church, and the abhorrence in which Puritan gentry held the usages of a church not reformed so thoroughly as they desired it to be, we cannot agree with the writers who attribute the mode to a determination on the part of such zealots to guard themselves from the pain of witnessing detested celebrations, at which the law compelled them to attend. Comfort and privacy were doubtless the chief objects of the builders of the high pews, whose lofty frames of woodwork were not more exclusive of offensive sights than the draperies of the curtained pews alluded to in the 'Boke of Nurture.'

As a contrast to these stalls, reared by persons less heedful of life's vanity than enamoured of its pleasures, may be mentioned the *memento mori* pews, respecting two specimens of which our author says—

"At Buxton, Norfolk, a pew, erected by the vicar, bears the following:—

'Mortis in Hora anime meae parcat Deus, me viro Dixi Amen. Sic exuviarum memor hec posuit Benjaminus Griffin, Vicarius, Ætatis 33, Martii 18, 1685. Natus Felminham, eodem die, 1655.'

"He died 8th May, 1691.

—In Little Benningham Church, Norfolk, a pew was erected by a shepherd, in the nave, to afford accommodation for strangers and wedding-parties; it bears, at the south-west angle, a skeleton carved in wood (which, probably, was not thought by the occupants particularly cheerful or appropriate), with the inscription—

For Couples joined in Wedlock; and my Friend  
That Stranger is; This Seat I did intende.  
But (? built) at the cost and Charge of Stephen Crosbee.

All you that doe this place pass by,  
As you are nowe, even soe was I;  
Remember Death, for you must dye,  
And as I am, soe shall you bee.

Anno Domini, 1640.

The rhyme is a variety of a form of monumental inscription, which had been in use, and very popular, for two centuries and more previous to that date; as, for example, on the brass of William Chichele (a relative of Archbishop Chichele), at Higham Ferrars, Northamptonshire, dating c. 1425:—

+ Such as ye be,  
Such wer we :  
Such as we be,  
(Such shall be ye)."

—That the substance of the same inscription still maintains its popularity, almost every rural churchyard of England bears testimony.

Whilst pious shepherds thus provided for the comfort of brides and strangers, whom they reminded of the transitoriness of all earthly blessings, squires, who were better sportsmen than Christians, occasionally erected, without the authority of episcopal faculties, boxes for the dogs that followed them from kennel to kirk:—

"About fifty years ago," Mr. Heales informs us, "there was in Northorpe Church, Lincolnshire, a small pew, known as the Hall-Dog Pew, in which the dogs, which followed the residents of the hall to church, were placed during divine service."

Something more than fifty years since, but at a date within the recollection of living men, dogs were entertained even more profanely in the church of Framlingham, Suffolk, where a clergyman of an obsolete school used to confine, within the communion-table rails, the pointers and retrievers which accompanied

him from a neighbouring parish when he came to officiate at the market-town in the absence of its rector.

But though pews were often placed in our churches in Roman Catholic times, for wealthy and fashionable laity of both sexes, they were not generally provided for ordinary folk until the Reformation had been accomplished. From the earlier years of Elizabeth, public seats and appropriated stalls became more and more frequent, so that before the close of her reign, in the towns, where sermons were more frequent, and citizens were required to listen oftener than once a month to the oratory of the licensed preachers, permanent sittings occupied the greater part of every church-nave. To account for this rapid extension of the pew-system, as a natural result of the ecclesiastical revolution, the reader must bear in mind the exigencies of the period, which replaced the old portable preaching-boxes with permanent pulpits, established the desks from which the clergy read a liturgy, and imposed upon the select pulpites the task of instructing the congregations in the new tenets of theology and doctrines of church-government. Whereas the sermons of the Pre-Reformation period were brief homilies, which could be uttered in a few minutes, or piquant addresses, like the preachings of Chaucer's "Pardoner," the sermons of the later epoch were doctrinal discourses, which seldom closed until the preacher's hour-glass showed him to have exceeded the ordinary limits of a pulpit-lecture. The reformation, which thus exalted the lecturer's office and made his congregation a class of theological students, required that provision should be made for the bodily ease of the humbler people, who, after listening to the services of the Common Book, were expected to hear a long sermon with an appearance of interest. The church having thus become a lecture-hall, it was not more for the convenience of the people than in the interest of their teachers that seats were set forth for the commonalty. Latimer was not the only divine of his period who had reason to exclaim against the noisy restlessness of the unseated congregations, that was alike vexatious to the orator and his more attentive auditors. But vehement upbraidings could not correct the evil. To cure the people of their perambulatory habit, it was necessary to fix each individual to a seat on which he would be content to rest, and from which he would not have the courage to move, until the parson should dissolve the assembly. Nor was the adoption of pews less advantageous to the churchwardens and other official persons, on whom it devolved to silence brawlers and maintain order during divine service in the promiscuous gatherings of Roman Catholics, Church-Protestants, and Puritans. In the towns it was soon found that seated congregations were much less prone than unseated assemblies to express riotously their disapprobation of a preacher's doctrine; and when, for the avoidance of tumult scarcely less than for the comfort of individuals, the towns had accepted the pew-system, the rural churches soon followed the example. The same considerations which decided the friends of order to give seats to the worshippers, made them choose fixed sittings in preference to stools and movable benches, which sometimes became weapons of offence and tools of warfare in the hands of lawless people bent on riot.

Those promoters of ecclesiastical decorum, the Laudian clergy, were strongly in favour of pews as conducive to orderliness. At the same time, their characteristic love of uniformity caused them to advise that the sittings of a church should be of one fashion and material. In 'The Country Parson,' George Herbert observes, "The country parson hath a special care of his church, that all things there be decent, and befitting His name by which it is called. Therefore, first he takes order that all things be in good repair, as walls plaistered, windows glazed, floore hard, *seats whole, firm and uniform.*" In contrasting the pewed churches of the seventeenth century with the bare and comparatively unfurnished naves of earlier times, let it also be remembered that, though the Pre-Reformation congregations were for the most part unseated, they usually stood or knelt, as we have remarked, within reach of benches, to which they could retire in case of illness or extreme fatigue. So long as the people's quarter preserved its old social usages, and was by turns a court-house, a market-hall, and a place for such neighbourly entertainments as church-ales and bid-ales, it usually contained, stacked away in corners, a stock of boards, stools and tables. There were also the stone benches of the porch for the relief of the faint and weary.

When we say that Mr. Heales tells nearly all that can be learnt respecting the etymology of the various words used to designate church-sittings, there is no need to add that he notices the several ways of spelling the most common of the seats,—pew, pue, pwe, piew (pl. pewies). Of course also he reminds us that the word "pew" was in old time alike applicable to a minister's reading-desk, an appropriated church-sitting, a cattle pen, and a private box in a theatre. The writer, whose pages abound in familiar illustrations as well as in instances not generally known, of course refers to the passage in Pepys's diary, where the diarist records proudly that his wife had been Lady Fox's pew-fellow at the play-house. At the present time it seems irreverent to apply to a box in a theatre the word which has for some time been specially appropriated to a church-seat. But we have no sense of perpetrating an irreverence when we designate a canon's official seat in a cathedral by the same term that we give to a dandy's lounging-place in an opera-house.

*Three Books of Song.* By Henry Wadsworth Longfellow. (Routledge & Sons.)

Of the three divisions which justify the title of this volume, the first is devoted to a continuation of the 'Tales of a Wayside Inn,' the second consists of a drama entitled 'Judas Maccabæus,' and the third is composed of a few translations. Facility is the characteristic of the entire work. Natural poetic aptitude, cultivation, and long practice, have made it difficult for Mr. Longfellow to write many lines in succession that are quite devoid of grace, fancy, or feeling. The coloured pieces in his kaleidoscope have been so well assorted, that, into whatever combinations they fall, there is almost sure to be the charm of colour, either with or without that of form. There is, in a word, as we have said, the constant presence of facility. It is easy for Mr. Longfellow to be (within certain limits) picturesque,

to catch pleasantly, musically, and now and then forcibly, some mood of nature, or some characteristic of household interiors. And it may here be observed that, so far as treatment goes, the ideal and real Schools of Art—the Italian and the Dutch—seem to have waged an almost equal conflict for the possession of Mr. Longfellow's mind. The issue is left undecided; but we are disposed to think Dutch art has the better of it, for the author's general pictures owe more to fancy than to imagination, and his transcripts from nature are usually relieved, for the admirers of reality, by the introduction of objects connected with the pursuits and habits of daily life. But, while the facility of which we have spoken has its advantages, preventing the poet, for instance, from becoming uninteresting or unmusical, it has also the drawbacks of dulling his enterprise and ambition, and of contenting him with achievements too moderate for the author of 'The Golden Legend' and 'Evangeline'; or, to cite minor examples, of 'The Skeleton in Armour' and 'The Psalm of Life.' Long or short, the poems we have named are organic wholes. Each of them has the soul of an idea—an idea often developed with evident art and labour; but with the labour, after all, that shows delight in work. We are afraid that in the more important respect, that of an idea, such praise can, in few cases, be given to this new series of tales. With the exception of 'The Ballad of Carmilhan' and 'The Legend Beautiful,' it is difficult to say what special beauty or purpose is to be found in any of these trifles. The legend of the neglected old horse that, by unwittingly ringing the bell in the Great Square, summoned his owner to answer for ingratitude, is wholesome, no doubt, and well enough fitted to inculcate humanity in the nursery; but its subject can hardly yield much delight or edification to adults. 'Kambalu,' the sketch of a miser Kalif who died famished amidst his gold, contains this little incident, and has no other *raison d'être*. The story of the cobbler's wife, who, having bought a prospective indulgence, could laugh at the Church, though she was buried without its last offices, cannot be said to possess absorbing interest; nor does the elevation of a girl in humble life to a title (as told in 'Lady Wentworth') present any very novel or arresting feature. There is really nothing better in these "Wayside Inn" Tales than the opening lines of the Prelude, descriptive of a rainy day:—

A cold, uninterrupted rain,  
That washed each southern window-pane,  
And made a river of the road;  
A sea of mist that overflowed  
The house, the barns, the gilded vane,  
And drowned the upland and the plain,  
Through which the oak-trees, broad and high,  
Like phantom ships went drifting by;  
And, hidden behind a watery screen,  
The sun unseen, or only seen  
As a faint pallor in the sky;—  
Thus cold and colourless and gray,  
The morn of that autumnal day,  
As if reluctant to begin,  
Dawned on the silent Sudbury Inn,  
And all the guests that in it lay.

Full late they slept. They did not hear  
The challenge of Sir Chanticleer,  
Who on the empty threshing-floor,  
Didainful of the rain outside,  
Was strutting with a martial stride,  
As if upon his thigh he wore  
The famous broadsword of the Squire,  
And said, "Behold me and admire!"

Only the Poet seemed to hear,  
In drowse or dream, more near and near  
Across the border-land of sleep  
The blowing of a blithesome horn,  
That laughed the dismal day to scorn;  
A splash of hoofs and rush of wheels  
Through sand and mire like stranding keels,  
As from the road with sudden sweep  
The Mail drove up the little steep,  
And stopped beside the tavern door;  
A moment stopped, and then again  
With crack of whip and bark of dog,  
Plunged forward through the sea of fog,  
And all was silent as before,—  
All silent save the dripping rain.

This picture is graphic and true to nature. The inevitable touch of Dutch reality thrown in by the arrival and departure of the mail will, however, remind the reader that he is on that border-land between poetic and prose fiction, which seems now to be the poet's haunt.

Other passages of adequate description are to be found in 'The Ballad of Carmilhan,' which relates once more the retribution awaiting mariners who scoff at the apparition of "the Phantom Ship."

In significance and beauty of design, 'The Legend Beautiful' is the best poem here; but its feeble execution does no justice to the idea.

To the tales succeeds the dramatic poem of 'Judas Maccabæus.' Mr. Longfellow has not, if we may coin a word, the *innerness* requisite for dramatic composition. His chief persons, even when they speak appropriately, *only* speak. The traits which individualize men and women,—even the most ideal,—the blending and the conflict of motives, the analysis of character, are wanting. Mr. Longfellow's knowledge of art, be it understood, always gives a certain air of propriety and meaning to his work; but, nevertheless, the figures of this dramatic poem have no real substance. They are labelled heroes or otherwise, and talk accordingly. The translations which conclude the book occupy but few pages. Some of them are graceful, but challenge no other comment.

Of the entire volume, it may be said that it attains frequently to pleasantness, seldom to beauty. It may be accepted, perhaps, on the strength of a reputation already gained, although it would never have created or confirmed one. The quantity of rather mediocre poetry with which we have lately been indulged by writers who once delighted us, calls, indeed, for a moderate protest. It is an important truth, though one which a critic suggests with reluctance to favourite authors, that there is a period even in the lives of poets when productiveness is no longer synonymous with fertility.

*History of the Princes de Condé in the Sixteenth and Seventeenth Centuries.* Translated from the French of M. le Duc D'Aumale, by Robert Brown Borthwick. 2 vols. (Bentley & Son.)

The old Breton lady who both startled and gratified a group of other old Breton ladies, by quietly remarking that there were nobler and more ancient families in France than that of Bourbon, was quite right. The last male child of St. Louis, Robert de France, Comte de Clermont, married Beatrix, who inherited the little barony of Bourbon. For the son of this couple



the barony was erected into a dukedom. Thence, the House of Bourbon.

When Madame Du Barry used to call Louis the Fifteenth by the appellation "*France!*" she was socially impertinent, but heraldically, genealogically, and legally, she was, like the old Breton lady, right. "*France*," "*Sons of France*," "*Grandsons of France*," are terms which designated the reigning sovereign, and portions of his family. "*Bourbon*," "*Condé*," "*Orléans*," are designations of branches springing from the main royal trunk.

As the barony of Bourbon had fallen to the distaff when the last son of St. Louis married Beatrix, so the duchy of Bourbon was inclining in the same direction, when Pierre, the last Duke, found himself with an only daughter to succeed to the inheritance. Charles de Montpensier married that Suzanne, and with the lady took the title and property. He was that famous Charles Duc de Bourbon who is still more famous as the Constable de Bourbon, who went into the service of the enemy of France, the Emperor Charles the Fifth, and who, in 1527, was killed at the siege of Rome. The author of this book says, the example set by the head of the Bourbons of fighting in the ranks of her enemies "was not followed by any of the princes of his house." This is not strictly correct. Among those patriotic princes, the author names Charles, Duc de Vendôme, whose descendants, the Condés, often followed the example of the great Constable de Bourbon. That Duke, Charles, left five sons. Two of these sons founded families,—Antoine, Duc de Vendôme (the husband of Jeanne d'Albret, and father of Henri Quatre), ancestor of all the Bourbons, and Louis, Prince de Condé, "root of the House of Condé and all its branches."

At the Court of Henry the Second, in 1549, there was among that worthless King's young Gentlemen of the Bedchamber, with a salary of 1,200 livres, a short lad rather inclined to stoop, but strong, active, bright-eyed, witty, and not over-burdened with principles. That boy was the first of the Condés, and the earliest notice we have of him is that of his official presence at the French King's Court. It is of him that the popular song said:—

Ce petit homme tant joly,  
Qui toujours cause et toujours ry,  
Et toujours baise sa mignonne,  
Dieu garde de mal le petit homme.

Such was Louis, first of the Condés, born in 1530. In March, 1804, one morning, long before the dawn, a party of soldiers fired by lantern light a volley, which laid low in the ditch at Vincennes another Louis, the last born of the house of Condé. He was that Duc d'Enghien whom Napoleon seized on German soil, and in killing whom Generals Savary and Hullin were Napoleon's confederates.

Of the six Princes de Condé, we have the lives only of the first three in these volumes. The work in its original form is probably well known to most of our readers. We shall, therefore, confine ourselves to making one or two remarks. We think the Duc d'Aumale rather overrates the whole race. The imbecility of some of them was equalled only by the bad faith of others. In the last respect, the great Condé himself, the most highly endowed of all his house, was as much the shame as he was the glory of his country. The first of the line, Louis, was a Protestant, because his enemies, the Guises, were Catholics. He was constantly in arms

against his own countrymen. He loved anybody's wife better than his own, and without believing in anything in particular, led his troops against the royal forces under a banner on which was inscribed "*Doux est le péril pour Christ et le pays!*" Slightly wounded at Jarnac, the prince was murdered by a pistol-shot fired by the Catholic royalist captain, Montesquiou, A.D. 1569. Henri, the next Prince de Condé, born in 1552, was as bad a Frenchman as his father. He was brave, of course. He boasted that the elder branch of the Bourbons should find their equals in daring courage in the *cadets* of Condé. But he has the evil distinction of having brought in a foreign force of Germans to fight on his native soil, in the "religious wars" against his own countrymen. He died under suspicion of having been poisoned. His posthumous son, Henri, born in 1588, a poor creature, a Catholic for political reasons, a man of avaricious and contemptible habits, had only one merit, as Voltaire remarks, that of having been the father of Louis, "*le Grand Condé*." The career of this last prince has been traced by Earl Stanhope. It was a career which extended from 1621 to 1686. No one would dream of lessening the splendour of his victories over the Spaniards at Rocroi, over the Imperialists at Nordlingen, or the skill with which he struggled against William of Orange at Seneffe in 1674. The splendour, however, is tarnished by the fact, that the Grand Condé was as base a traitor to his country as the Great Constable had been. For his having led the army of the Fronde against the royalists in Paris there is some apology; there can be none for his having commanded the armies of his old enemy, Spain, and at their head in Flanders shedding the blood of his own countrymen. If the Grand Condé was the son of a mere simpleton, he was also the father of almost a monster. Henri Jules, at his sire's death in 1686, was forty-three years of age. He lived till 1709, leaving behind him the memory of having been a madman, not without method occasionally, but with stupendous vices, and a systematic nastiness which had an exceedingly comic side to it, the humour in which was, after all, only that of a person hopelessly insane. There are men yet living who remember this madman's son, Louis Joseph, that Prince de Condé who in the sad days of the "Emigration," fought with the Austrians against the French, and who was residing in this country, at Wanstead, when his grandson, the Duc d'Enghien, was murdered. Louis Joseph was, properly speaking, the last who bore the title of Prince de Condé. His son, the Duc de Bourbon, did not assume it on his father's death in 1818, nor ever after. This Duc de Bourbon was not the last born of the Condés, but he was the last of his race when he died. *Died*, however, is hardly an appropriate word. The old Duke, while the echoes of the revolution so fatal to the Bourbons in 1830 were still making France tremble, was found one morning hanging to the head rail of his bed. How an old man of seventy-four years of age could contrive so to hang himself has long been a matter of speculation. This "*last of his house*" left his property partly to the Duc d'Aumale, who in these volumes has become the historiographer of the Condés, and partly to the daughter of a London fruiterer, whose very English name was hidden away behind a French title. So

ended the three hundred years of the greatness and the littleness, the glory and the shame, of the house of Condé.

*The Last Twelve Verses of the Gospel according to St. Mark Vindicated against Recent Critical Objectors, and Established.* By J. W. Burgon, B.D. (Parker & Co.)

A FEW years ago the author of the present book stated his creed in the following words:—"The Bible is none other than the voice of Him that sitteth upon the throne. Every book of it, every chapter of it, every verse of it, every word of it, every syllable of it (where are we to stop?), every letter of it, is the direct utterance of the most High." In this volume he maintains his old views, and attempts to rescue the last twelve verses of St. Mark's Gospel from the objections brought against their authenticity, and to assign them their proper character as "the direct utterance of the most High."

The work is divided into twelve chapters. The first is occupied with stating the case; the second, with an account of the recent critics who deny the authenticity of the passage; the third reviews the testimony of the early Fathers in favour of its authenticity; the fourth examines the early versions with the same view; the fifth alludes particularly to a few of the Fathers supposed to be against it; the sixth and seventh deal with the MS. testimony; the eighth with the ancient scholia; while the ninth discusses the internal evidence; in the tenth, the witness of lectionaries is treated of; the eleventh accounts for the early omission of the verses; the twelfth sums up the question. No less than eight appendices follow, with a general index to the book.

The multifarious contents render it impossible for us to enter upon any of the topics discussed. A general judgment is all that can be given. Chapters v. and viii. contain a number of remarks which deserve attention. They do not exhibit much that is new; but they bring forward various particulars suggestive of a more cautious statement of portions of the ancient evidence on the part of future critics. On the other hand, chapter iii. is a poor compilation; chapters vi. and vii. are one-sided and partial, full of special pleading; the chapter on Lectionaries is of little use and partly irrelevant; the ninth is long and inconclusive, evincing less critical perception than any other, though the author thinks he has inaugurated "a loftier method of criticism," which applies "a truer, more judicious, and more philosophical standard." A few things here and there are extremely good, such as the passage about Cæsarius (p. 133); as also some of the allegations in the fifth chapter, correcting several mistakes about the testimony of Hesychius or Severus of Antioch. The copious remarks on Victor of Antioch, not only in the body of the work, but the Appendices, are worthy of attention, showing that labour has been expended on the MSS. and editions containing this Father's commentary on Mark. It must be said, however, that the work attributed to him is too confidently claimed as his; and that the date (401) should not be shifted later merely because he is supposed to copy from Chrysostom, a thing which cannot be proved. But the principal points which the author urges for our acceptance, he urges in vain. As a whole, the book is an unsuccessful attempt

to convert into witnesses for the verses almost all the authorities which are against them.

The author is bold in his special pleading, sometimes ingenious, more often flimsy. The way in which he tortures a passage in Eusebius which had been adduced by Tischendorf, is extraordinary. According to Mr. Burgon, the sum of this Father's evidence is, that "the entire passage was not met with in all the copies"; but that is inaccurate. Eusebius says (and this is the important point), "*the accurate copies* at least making the end of Mark's narrative come after the words of the young man, &c. For at those words in almost all copies of the Gospel according to Mark comes the end. What follows which is met with seldom, in some copies, but not in all, &c." Here Eusebius asserts that the passage was absent from almost all copies; at all events, from the *accurate ones*.

The author reasons throughout on the supposition that if he can show the existence of the paragraph in early versions and Fathers prior to the fourth century, he has established a good case in favour of its Mark-authorship. But the critics who believe that it was not an original part of the Gospel quote the Fathers and ancient scholia more for their testimony about its being in copies or not at their day, than for their use of it in quotation or otherwise. Hence St. Jerome's statements are valuable, viz., that the words in question "are met with in scarcely any copies of the Gospel, almost all the Greek codices being without them"; just as Eusebius's to the same effect are also important. The whole of Mr. Burgon's reasoning about St. Jerome's translating Eusebius, by which means the independence of his testimony is annihilated, is worthless. He is fond of this device. Not only is St. Jerome's testimony, as given in his epistle to Hedibia (120), resolved into Eusebius, but St. Victor of Antioch is also made a copyist. So is Hesychius of Jerusalem, who is incorrectly assigned to the sixth century instead of the seventh. Indeed, Eusebius himself is made to follow Origen, "the true author of all this confusion."

Great pains are taken to hold forth St. Victor's testimony in favour of the passage as most decisive. But the estimate of it is exaggerated. That Father says that the words were absent from *very many* copies (not *some*, as Mr. Burgon gives it on page 65), and were also present in *very many*, adding, that he had put them from *accurate* copies, and "according to the Palestinian Gospel of Mark." St. Victor's own opinion was that they are genuine; but he testifies that they were wanting in *very many* copies; that is all. Much labour is also expended on destroying the value of the Ammonian sections and Eusebian canons as witnesses against the passage. Here too the author is unsuccessful in showing that Eusebius himself invented the former. Nor can we assent to his most improbable solution of the cause why the paragraph was early omitted, viz., that the liturgical note, *τὸ τέλος*, occurring at xvi. 8, suggested to some copyist the idea that the entire Gospel came to an end there.

The spirit and style of Mr. Burgon may be judged of by a specimen or two:—

"In the remarks we have been considering, Dr. Tischendorf shows himself far more bent on glorifying the Codex Sinaiticus than on establishing the truth of the pure Word of God. He convinces

me that to have found an early uncial codex is every bit as fatal as to have 'taken a gift.' Verily, 'it doth blind the eyes of the wise.'—Quite in vain has Tischendorf *perversely* laboured to throw doubt on this circumstance."—"Is one here more struck with the unfairness of the critic, or with the feebleness of his reasoning?"—"The note with which Meyer takes leave of the subject is even insolent."—"Origen is at his old tricks."

Cramer's first vol. of *Catenæ* on the New Testament is

"Disfigured in every page with errors so gross as to be even scandalous, and with traces of slovenly editorship which are simply unintelligible."—"It was to have been anticipated that Eternal Wisdom would carefully make provision; meet the coming unbelief (as His angel met Balaam) with a drawn sword; plant up and down throughout these twelve verses of the Gospel sure indications of their Divine Original,—unmistakable notes of purpose and design,—mysterious traces and tokens of Himself; not visible, indeed, to the scornful and arrogant, the impatient and irreverent, yet clear as if written with a sunbeam to the patient and humble student," &c.

The repeated boasts of the writer hardly agree with the character of a "patient and humble student."

"Enough to have demonstrated, as I claim to have now done, that *not a particle of doubt*, that *not an atom of suspicion*, attaches to 'the last twelve verses of the Gospel according to St. Mark.' I have set the verses, which I undertook to vindicate and establish, on a basis from which it will be found impossible any more to dislodge them."—"I am concerned only to demolish the assertion of Tischendorf and Tregelles and Alford and Davidson, and so many more, concerning the testimony of Jerome, and I have demolished it."

One would have thought that a writer so fertile in his vituperation of preceding scholars, and so anxious to detect flaws in their statements, would have avoided mistakes himself. But it is not so. He caricatures Lachmann's principle, dismissing this able scholar in two or three disparaging lines, which show that he has not taken the pains to understand his method of constructing a text. Of Griesbach he says,—"he quietly remarks, in a foot-note, that codex B has affinity with the Eastern family of MSS."; whereas Griesbach's word is *occidentalibus*. On page 10 there are two mistakes about Tischendorf's note on Mark xvi. 9, &c. The Peshito version is dated in the second century, and the Curetonian in the third; whereas the latter was prior to the former, and belongs to the second century. It is also incorrect to say (p. 25) that Tischendorf assigns the apocryphal Acts of Pilate to the third century. Papias's date is given after Clinton, A.D. 100, which is too early by forty years at least. Neither does Papias refer to Mark xvi. 18, as Mr. Burgon thinks. "The genuineness of those two verses (Luke xxii. 43, 44) is no longer disputed." Not so. Lachmann puts them in brackets in both editions; Westcott and Hort, by doubly bracketing them, show that they do not believe that they belong to the Gospel as originally written. It is, therefore, precipitate to call B in this reading "confessedly erring." But B and  $\kappa$  must be disparaged as depraving Scripture, because they omit St. Mark's closing paragraph. Of the New Testament Vulgate it is said, "we are here presented with the results of a careful examination of the best Greek MSS. to which a competent scholar had access in the fourth century." By no means. Jerome's revision of the old Latin in the Gospels was superficial and imperfect, the reverse of careful.

The dictum about Lachmann, "whose unsatisfactory text of the Gospels appeared in 1842," seems to imply ignorance of the fact that his principle was first enunciated in the *Studien und Kritiken* for 1830, prior to his small edition of 1831. Of the reading *Isaiah* before "prophet," in Matthew xiii. 35, Mr. Burgon asserts that "Jerome says something *very* different from what Tischendorf pretends." This is incorrect. Tischendorf's note presents Jerome's testimony fully and fairly, while Mr. Burgon's does not, mistranslating "*prudentibus viris*" by "well-informed men." Here the Sinaitic MS. has the true reading. Our author is also wrong in asserting that *Shabbathoth*, in Leviticus xxiii. 15, does not mean "weeks." Vincentius is said to have quoted Mark xvi. 17, 18, at the seventh council of Carthage (A.D. 256), "in the presence of the eighty-seven assembled African bishops," for which read eighty-five, and expunge the whole statement as more than doubtful, because the words spoken by Vincentius rather belong to Matthew x. 8, to which, indeed, they are referred by Routh and Migne.

It has been a severe task to wade through the wearisome discussions, numerous repetitions, and blustering antagonism of the book. One is glad to turn away from such a specimen of writing to the modest dissertation of Griesbach, and the excellent note of Tischendorf. The author has been most industrious; but he lacks critical perception, charity, candour and modesty. When he rushes against those who should be spoken of in different terms, deals rude and random blows, puts together two critics like Tischendorf and Dr. Tregelles as if they were on a par, designates Mr. Scrivener, who is his *Magnus Apollo*, "the best living master of textual criticism"; he evinces great arrogance and little judgment. Had his book been limited to a hundred pages of quiet criticism, without extraneous rubbish and the pieces of information which have no real connexion with the subject, extracted from some of the British Museum officials, and without the offensive language with which it is freighted, it might have attracted some attention. But the author is determined to fight and boast. Drs. Davidson and Tischendorf fare worst at his hands. When, however, the Archbishop of Canterbury himself does not escape; when the Commissioners appointed in 1867, who made the new Church lectionary, are charged with mutilating the Word of God and with reckless eclecticism; when the *guilt* of this measure is laid at the door of "our bishops"; when the dissenting members of the Revision committees are pronounced unworthy of associating with Churchmen in that work, and a personal attack is made upon one in particular, the battle-axe of Mr. Burgon is less effective than it appears to be in his own estimation. We agree with our author that the spuriousness of the verses is not established; and are disposed to accept them as an original part of the Gospel. This view, however, must be arrived at in a different way from his, and be held on grounds consistent with the acknowledged diversity of style and language between the paragraph and the rest of the Gospel, that points to a different writer. Ancient testimony unfavourable to the passage must not be decried unfairly, as Mr. Burgon does that of B and  $\kappa$ . His indictment against these MSS., as though they often corrupted the true text, is one-sided



and full of mistakes, because he adduces true and correct readings in them (such as *ἐργον* for *τέκνον* in Matthew xi. 19) as corruptions. But the old MSS. generally fare badly at his hands. He also decries D, echoing the exaggerated remarks against its text, in which Mr. Scrivener, consistently with his tendency to undervalue the uncials, indulges. And internal evidence derived from language, style and manner should be properly estimated, which Mr. Burgon seems incapable of doing. Such as have studied the Gospels in the light of recent criticism will see that he knows little of their internal structure or origin, their minute coincidences and peculiar discrepancies. Hence his general statements are often contradicted by internal evidence. But they serve his purpose as an advocate—the advocate of one side—the unscrupulous damager of the other. We venture, however, to suggest that a slap-dash style of writing is unsuited to a subject where great critics have arrived at another conclusion than that advocated by one who has not learnt to differ from his superiors without flinging unworthy insinuations in their face. We trust that in moments of calm reflection he will be ashamed of much more than that portion of his book of which he says he is ashamed in page 173. The subject is of little importance after all. Mr. Burgon's fume and fuss about it rest on an exaggerated estimate of the words of Scripture. Like the many, he cannot weigh the relative importance of the biblical materials in impartial scales, but lumps all together under the general phrase, the Word of God; which, though capable of defence, should be properly defined before use. Bibliolaters such as he expose Holy Scripture to the plausible attacks of men who have not devoted to it a tithe of the time he has spent over its pages, with small result towards their enlightened appreciation. If the Bible be full of difficulties, as he pompously proclaims it is, their number will not diminish under his manipulation.

#### NOVELS OF THE WEEK.

- Under which King.* By W. Johnston, M.P. (Tinsley Brothers.)  
*The Lost Bride.* By Georgiana Lady Chatterton. 3 vols. (Hurst & Blackett.)  
*Sweet Bells Jangled: a Novel.* By Challys Vane. 2 vols. (Newby.)  
*Thrown Together.* By Florence Montgomery. 2 vols. (Bentley & Son.)  
*Lil.* By Jean Middlemass. 3 vols. (Hurst & Blackett.)

ANOTHER Irish member has essayed his luck in the field of fiction, but with this difference from the last who distinguished himself in the same line, that whereas the member for Cork gave us, under the guise of a novel, his predictions as to the future, the member for Belfast gives us, in that form, his views of the past. That is to say, 'Under which King' is a story of a spasmodic character, embodying an Orangeman's account of the siege of Derry and the battle of the Boyne, and his opinions on the personages who took part in those events. What those opinions are likely to be, is not a question about which there can be much doubt; and as to the story which serves as setting to them, it is common-

place enough. A good young Protestant is in love with the granddaughter of a good old Protestant, and after he has, once or twice come up in the nick of time to save her from the wicked Papistical Irish, who talk a "barbarous jargon" (it is rather hard, by the way, to visit the sins of the people on their language, which is as good as any other language),—after, also, he has played his part in the historical events we have mentioned, he marries, and lives happy ever afterwards, as a good Orangeman should. We have seen this sort of thing before: nor has it been reserved for Mr. Johnston to write the first, or the best, account that has ever been written of either the siege or the battle which he describes; nor, again, is he the first who has estimated the character of Lord Tyrconnel, Major-General Kirke, King James, or King William. In this portion of his work, indeed, he displays a certain crudity of expression, rather reminding us of the style of answer which schoolboys give to questions beginning "Describe the character of —"; the black is very black that is used to paint a "Papist," the white that is laid upon the portraits of the men who fought for King William shines with a brilliancy that is at times a hindrance to accurate vision. But has not Mr. Johnston, in one instance, borrowed a touch of praise from a source to which we can hardly think he would willingly turn for assistance? The phrase, "the great heart of William," has a strange flavour of a contemporary with whose politics we are sure that the Conservative member for Belfast can have no sympathy: can he have been spoiling (as he doubtless would say) the Egyptians? The style of the book is, as we have said, spasmodic, and, indeed, rather resembles that of the translations from French authors which we have seen of late years. We select a specimen at random; the author is describing the state of public opinion at the time of which he writes:

"The process [of changing sides], probably, was somewhat after this fashion. A king, a court, a tradition of loyalty, and a general confused idea that it would be the unpardonable sin to adulterate the anointing oil. Then, a kind of mental chemistry, in which the anointing oil was resolved into its component parts; and found not to have any divinity in it, after all. Wonder, next, whether there was any divinity anywhere in the matter. Marvellous flight of some profound talker on 'divine right,' and 'implicit obedience.' 'What is prudent now?' (Not what is right?) Who is to win? Prince! Hurrah for the Prince of Orange!"

Is it possible that the member for Belfast has been reading a translation of 'L'Homme qui Rit'? If so, will the Conservative electors of that city, in consideration of the sound hatred of the Pope which the author of that work is known to possess, condone their representative's acquaintance with so revolutionary a writer? We commend the subject to their discussion at the next election.

We are sorry to say we are disappointed in Lady Chatterton's novel. The *Lost Bride* has but little to do with the story, leads a ghostlike existence, and possesses an utterly impalpable character. The *dramatis personæ* are, for the most part, people in the best society, and it is evident that it is chiefly, if not solely, for the improvement of the aristocracy that this book has been written. Lady Chatterton, writes too much indeed as if she

were a sort of missionary to the upper classes, and, knowing their little peculiarities, she gilds her pills, in other words, wraps up a sermon in the worldly covering of a three-volume novel. Indeed, she makes no secret of her conviction that a romance unseasoned by religion is a very deleterious thing. *Ex. gr.* "Ah!" continued Aunt Jane, 'what strikes me most in these modern novels is the total absence of any religious sentiment. No one could tell from reading them whether any of the characters were Christians or Jews, or anything else. From this proceeds the low standard—the absence of high and noble sentiment in the books which are gradually demoralizing our youth.' Now, in our humble opinion, the well-meaning authoress here makes a great mistake in art. The first aim of a novel writer should be to amuse; that object accomplished, he or she may then, with some chance of success, seek to convey an incidental moral. The moment that the interest of the story is made subordinate to the purpose of conveying instruction or effecting improvement, failure is certain. A moral should, in a novel, be only incidentally brought in; the reader should be insensibly wooed to elevated thoughts, not be directly dosed with a sermon. Lady Chatterton is not content with attacking novels, but lays her lash with no light hand on weekly periodicals. As to the plot, it is of a sensational character, and Lady Chatterton has been obliged to call in the aid of interminable caverns, in which the lost bride disappears; of a trap door, which in the middle of a ball gives way, and causes the wicked woman of the story and her lover to be precipitated into a dark vault; and of banditti who wound, and thus indirectly cause the repentance of, a dear, delightful, wicked Spanish duke. The most causeless mystery is also employed to make the heroine fall in love with a charming gambler who is engaged to said heroine's greatest friend, which friend unaccountably forgives that which a woman never pardons. One of the *dramatis personæ*, indeed, possesses some character, yet she is a rather dreary individual. Altogether in 'The Lost Bride' Lady Chatterton has been by no means so successful as in former books.

"The immortal bard of Avon" has evidently been studied to some purpose by the writer of the two volumes entitled, 'Sweet Bells Jangled,' to judge by the prodigality with which she has scattered over her pages quotations from "his numberless plays." It is just possible that Challys Vane might have produced some bells less harsh and out of tune if she had more frequently consulted the dry pages of the despised Lindley Murray, and been a little less anxious to display her mastery of every modern language other than that which is, we presume, her mother tongue. We might then have been spared such a sentence as "In her time having 'Gelebt und Geliebt,'" or such a blunder as "soft diaphanous garments," to say nothing of other propositions in which the predicate looks in vain for its subject, or the subject for its predicate.

The story opens with a sketch of the poverty-stricken career of one Capt. Beaumont and his wife, and introduces us to their son and daughter, familiarly known as Dick and Flo. The worthy captain, however, being rather in the way, is got rid of by a street accident in the first chapter, and his widow "fades away"

before the end of the second. A paragraph is enough to sum up the childhood of the orphans, who are brought up by a great-aunt; and we do not get fairly under weigh until Dick is able to look down on common humanity from an altitude of six feet some inches, with the dignity of four-and-twenty.

At a ball, given by Lady Falconer, Dick's sister's "piquante little face" brings to her feet one Capt. Travers, who is not allowed, however, to spoil sport by a premature declaration of his passion. Another captain is then introduced, for the purpose of illustrating the author's experience of the fearful and wonderful skill in the science of flirtation possessed by the military. At Brussels, Dick has the good fortune to espy in a box at the theatre a young lady of sixteen, who is promptly elevated to the place of heroine, and is, indeed, the only personage in the drama upon whose character our author has really exerted some careful pains. Of course the susceptible hero is desperately smitten by the unripe charms of Miss Ada Thornhill, whom he, by mere chance, lights upon in a country lane near his own home in England. In the love-making that is carried on by these two young things, our author is quite at home, and we can readily believe that this part of her book will be devoured with avidity by many sympathetic young readers. The course of their courtship does not run very smoothly,—such little obstacles as rain, for example, and occasional visits to other friends coming in to postpone the critical inquiry on the answer to which Dick's happiness depends. Another ball, more flirtation, again Capt. Travers, whom this time Flo does not let escape. The dragoon is netted once for all, and their marriage gives Ada, who, of course, is a bridesmaid, an opportunity of "making it up" with Dick, which little business having been satisfactorily got through, we look forward to another wedding, after which we are prepared to hear of their being happy ever afterwards. But with a refinement of cruelty, our author dashes this cup from our lips, and typhus fever carries off poor Dick, and breaks Ada's heart. Really this is too bad of Challys Vane, whom we must implore not to trifle with our feelings in so heartless a manner when next she writes a love-story.

The author of 'Misunderstood' has given us another charming story of child-life. This, however, is not a book for children. So searching an analysis of the relations between parent and child might, in many cases, be about the worst nourishment for an infant mind. But adult readers of Miss Montgomery's book will find much that will lead them to profitable reflection on childish character, and many graphically-touched terms of childish thought and expression which will come home to their own experience. Nina and Mervyn,—one the indulged child of a happy home, but endowed with a nature too good to spoil; the other the strange product of a system of reserve and repression,—are each, in their way, if a little overdrawn, interesting sketches of charming children. We take leave to doubt, however, whether the moral most necessary for the age is that which our author has chosen. There are, if we mistake not, hundreds of instances of spoiled Mervyns, for one repellent Mrs. Middleton; and the growing tendency of the time is certainly not to keep children too much in the background.

Of course, as the only child of a loving young widow, and almost the sole companion of his mother, Mervyn is in a very exceptionally favourable position for the experiment of untempered kindness. The result is, that while most boys in the circumstances would have been either milksops or bears, Mervyn's only fault is "having no fault at all,"—unless, that is, we may be inclined to blame, which seems hard, his furious jealousy of his step-father. Nina, though not faultless, is a more real child than her cousin. Her intense sense of justice and her religion, rather a religion of works than sentiment, are more common among the finer sort of girls, especially if there has been little of the more gushing sort of sympathy displayed before them, than is frequently suspected. In such cases the springs of affection lie deep, and when once touched, as is so happily done in Nina's case, the result is one of the highest types of character. Boys, as our author has ably shown, are richer in sentiment of the more hearty sort than girls, but then it is apt to diffuse itself too early. On the whole, the hero and heroine, if we may so call them, are endowed with much more individuality than most adult characters in novels, and both will bear a good deal of investigation and study. The grown people hold subordinate positions. Lazy, shallow, Colonel Middleton, is good, though commonplace. We are a little sceptical as to worldly Mrs. Middleton's conversion, but it was obviously necessary to the purposes of the tale. Lord Wardlaw is a blameless paladin, and will no doubt prove an admirable step-father, and as good a husband to Magdalen Lyndsay as that amiable lady deserves.

What are we to say about a book the heroine of which is a girl of surpassing beauty, brought up in a "black alley," and bred in the gutter, the reputed daughter of a drunken old woman, and discovered to be the daughter of a disreputable baronet by a former wife; a girl who at seventeen quotes Horace and talks rather vulgar slang, and who refuses a praiseworthy though somewhat prosy certificated teacher, and marries a very priggish artist? We know what we should say in the curt language of ordinary life; but the term would not be one adapted to these columns, and we must, therefore, do our best to expand it. 'Lil,' then, is a novel of which the incidents are improbable, without being exciting; the characters uncommon, but not original; the dialogue commonplace, yet unnatural. We have given above the principal points in the career of Lil, the heroine of the story, from the time that we find her in the shop of an old bookseller, "poring, with intense interest, over a heavy book which lies open on her knees," to the last page, where she marries the artist above mentioned. This gentleman is, as we have hinted, an insufferable prig. He is the son of a French baron, who appears to have been obliged to leave his country on account of his title; though, as Mr. Verdier is a young man and the story is supposed to take place at the present day, we cannot exactly identify the period of French history to which his father's exile is to be referred. This artist is the protégé of a literary lady, Miss Gray, whose sponsors appear to have given her the singular and certainly not euphonious Christian name of Poppy, by which she is commonly known among her male

friends. She "takes up" Lil, who has been living for a few months as companion to an old lady, on the death of this last; and under her auspices the match between her two young friends comes about. We cannot say anything as to Lil's merits from our own observation. She is too utterly impossible a being for us to form either like or dislike towards her; but it is evident that the authoress has intended to portray a person of more than ordinary talents and attractions. Such being the case, we must own that we are surprised to find her paired off with such a contemptible fellow as Verdier, who, on one occasion, when the object of his affections has mysteriously disappeared (being, in point of fact, kidnapped by a rascally lawyer, husband to her first employer), lies "motionless among his silken cushions—a breathing statue of a wounded Adonis, suffering silently from a severe heart-stab, too poignant to admit of touch or friction"; and who afterwards goes off to France, where he proceeds to make love to a girl, to whom he engages himself, and whom, of course, he jilts. We have not space to say anything about the palpable absurdities of the other characters, the *roué* man of fashion, the honest schoolmaster, the dishonest lawyer, the dissipated baronet, and the rest; but those absurdities are not few. There is a good deal of that sort of French in which novelists delight scattered about the pages; and English of the type which the following specimen will serve to indicate:—"In fact, they so far surpassed in luxury anything that that young lady's developing knowledge of what people of civilized habits, and possessed of artistic tastes, consider the necessities of life, that she was somewhat startled when she beheld them." We fear, however, that Miss Middlemass will need to acquire something more than the power of writing the most grammatical English, if she wishes to succeed as a novelist. We hope we have not been discourteous; but as fiction is, perhaps, the one subject wherein women can compete with men in a fair field, so is it the one wherein they can with justice look for no favour.

#### OUR LIBRARY TABLE.

*The Prussian Race Ethnologically Considered.* To which is appended, some Account of the Bombardment of the Museum of Natural History by the Prussians in January, 1871. By Jean-Louis-Armand de Quatrefages. Translated by Isabella Innes. (Virtue & Co.)

WE have given the title of this work at full length, because it needs no other notice. The mixing together of an attempt to prove the Prussians to be Finno-Slavs, with a denunciation of their conduct in the late war, is so grotesque, that even our disposition to go a long way with M. de Quatrefages on the ethnological question will not prevent our expressing a hope that his unwise book may soon be forgotten.

WE have received *The English Catalogue of Books for 1871* (Low & Co.), and its American imitator, *The Annual American Catalogue for 1871* (New York, Office of the Publishers and Stationers' Weekly Trade Circular).—*The School Boards, 1872*, compiled by R. H. Mair (Dean & Son), a useful list of the members of School Boards, with "biographies" attached.

WE have also on our table *Introduction to the Study of Palaeontological Botany*, by J. H. Balfour, A.M., M.D. (Edinburgh, Black),—*Nature*, by A. Walker (Longmans),—*Key to Graduated Exercises in Arithmetic and Mensuration*, by the Rev. J. Harris, M.A. (Longmans),—*Lectures on Education*, delivered before the Members of the College of

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Preceptors, 1871 (Hodgson).—*Only an Ensign*, by J. Grant (Routledge).—*A Curious Dream*, by Mark Twain (Routledge).—*The Book of Scottish Readings*, edited by J. A. Mair (Cameron & Ferguson).—*The Australian Almanac*, 1872 (Sydney, Sherriff).—*Syria, en route Home from India in 1854-5*, by H. Davidson (Hall).—*The Spoken Word; or, the Art of Extemporaneous Preaching*, by Rev. T. J. Potter (Simpkin).—*Our Father and His Laws*, by A. Moberly (Smith & Elder).—*Rapport sur l'Enseignement Primaire Obligatoire, présenté, au Nom de la Section Centrale, à la Chambre des Représentants*, par M. de Haerne (Foreign).—*and Assyriens of Egyptens Gamle Historie*, by V. Schmidt (Williams & Norgate). Among New Editions we have *Guide to Trefrin and the Vale of Conway Spa*, by J. W. Hayward, M.D. (Lewis).—*Oral Training Lessons in Natural Science and General Knowledge*, by H. Barnard (Hardwicke).—*The Art of Extempore Speaking*, by M. Buntain (Lockwood).—*Graduated Standard Arithmetical Exercises*, by J. S. Horn (Simpkin).—*Works of Henry Lord Brougham*, Vols. I. and II. (Edinburgh, Black).—*The Dogs of the British Islands*, edited by "Stonehenge" (Cox).—*Pobin Gray*, by C. Gibbon (King).—*Mark Twain's Sketches* (Routledge).—*The Earthly Paradise*, by W. Morris, Part V. (Ellis & Green).—*The Iliad and Odyssey of Homer*, translated by A. Pope, edited by the Rev. H. F. Cary, A.M. (Routledge).—*and A Dissertation on the Eternal Sonship of Christ*, by J. Kidd, D.D. (Hamilton & Adams). Also the following Pamphlets: *Euthanasia*, by S. D. Williams, jun. (Williams & Norgate).—*Optical Illusions Explained*, by A. B. (Lacy).—*A Scheme of University Education in Ireland*, by a Protestant Celt (Stanford).—*First Letter to the Members of the London School Board*, by D. Watney, jun. (Grant).—*Why ought not the State to give Religious Education?* by J. G. Rogers, B.A. (Clarke).—*The Influence of Human Progress on Medical Education*, by W. Aitken, M.D. (Griffin).—*Voting Charities*, Proceedings of the Council of the Charity Organization Society (Bell & Daldy).—*Public Policy, Personal Feeling, and the Treaty of Washington* (Longmans).—*A Review of British Diplomacy and its Fruits*, by R. G. Haliburton, M.A. (Low).—*An Australian Policy*, Speech of the Hon. Gavan Duffy (Melbourne, Stillwell & Knight).—*Speech of Sir J. D. Coleridge, M.P., on the Position of the Law Officers of the Crown* (Bush).—*Our Poor Law System*, by W. H. P. (Kerby & Edeane).—*Polynesian Labour and the Slave Trading in the Pacific*, by J. De Poix-Tyrel, J.P. (Queensland).—*Letters on the Commune* (Nottingham, "Daily Express" Office).—*Studies on the Leading of Troops*, by Lieut.-Col. I. von Verdy du Vernois, translated by Col. H. A. Ouvry, C.B. (Mitchell).—*The Rule of the Road at Sea*, by W. S. Lacon (Mitchell).—*London Railway Travelling Made Easy*, by R. J. Cook (Cook).—*The Life and Experiences of a Warwickshire Labourer, with his own Thoughts and Opinions on the Strike* (Routledge).—*Cræsus*, a Tragedy (Longmans).—*The Captain's Cabin*, a Drama, by T. M. Gladstone (Taylor & Francis).—*The Folly of King Candaulus*, a Lay of the Ancient World (Kingston-upon-Hull, Leng).—*The Blarney Stone*, by Volo non Valeo (Exeter, Mayne).—*Hear the Church of England, which is Proved to have Expelled from her Articles the Dogma of Endless Torments*, by H. S. Warleigh (Stock).—*The Trinity of Worlds*, by Capt. W. A. Baker (Bombay Gazette Office).—*The Perfect Man*, by Capt. W. A. Baker (Bombay Gazette Office).—*and The Prophecy of Enoch*, by Capt. W. A. Baker (Bombay Gazette Office).

## BOOKS FOR THE YOUNG.

THOSE persons to whom a three-volume novel is an object of dislike, to be excommunicated from the family circle, are often amenable to the fascination of a story in the modest guise of one volume, with an innocent-looking frontispiece, although the tales in one volume, especially if they are religious tales, are apt to be by far the more romantic. To parents and guardians who compromise matters

with their young people we can safely recommend *Heights and Valleys: a Tale*, by Emma Marshall (Seeley & Co.), author of several other "Tales"; and to the young people we may whisper in confidence that this one volume contains almost as much as the ordinary three. It is a pretty and interesting story, which may be read either aloud or in the family circle.

Mrs. Eliza Melville writes a story under the somewhat sensational title of 2,000*l. Reward: a Tale of London Life* (Dean & Son). It is the story of a little boy, "the son of noble parents," who has been stolen from his home, and, after going through hardships with one bad old woman, finds a guardian angel, a fairy godmother, in a good old woman. He becomes a little crossing-sweeper, and is one day knocked down by a fine carriage, drawn by prancing horses. The beautiful lady inside insists on the little boy being put into the carriage, and she and her husband drive with him to St. George's Hospital. Needless to tell that the lady and gentleman are Lord and Lady Montague, who have offered 2,000*l.* reward, and who recognize their lost darling in "little Jemmy," the crossing-sweeper. He is carried to their fine house in Eaton Square, where he is restored to his rightful name, Harold, introduced to his little brothers and sisters, and dressed, if we may believe the illustration, in the height of juvenile fashion; but always loving his good "Granny," and never ashamed to run and kiss her, even before the "gorgeous footman." We do not think that Lady Montague and her husband showed themselves very grateful to Mrs. Morgan, the good old woman, for we are only told that Lady Montague put her into a little way of business, and sent Polly to a good school, which would not be ordinary interest on 2,000*l.* We have read tales for young people that we like much better.

*Little Grig*, and *The Tinker's Letter*, by Mrs. Robert O'Reilly (Gardner), are two pretty stories in an unpretending little volume; and both of them evince a real knowledge of the scenes and dwellings of the poor people amongst whom the story is laid. The different characters are touched cleverly and brightly. "Little Grig" is a hero in his way, and answers to instruction and counsel like a good boat to the helm. "The Tinker's Letter" is charming. The dear little naughty girl who grows good is very touching. It is a book worth reading.

*The Children's Journey, and other Stories*, by the Author of "Our Children's Story" (Strahan & Co.), is written by one who knows children and loves them. It is a thoroughly delightful book, and the elders will enjoy it as much as the young ones. "The Children's Journey" is only one of ten stories, each more delightful than the other; the only fear is, that some adventurous young malcontents of the nursery may be tempted to try "running away," like Maud and Geoffry, in the hope of finding the kind-hearted landlady who made pancakes for the children; and the nice old waggoner, with his quaint old hymn, to give them a lift in his waggon amongst the dry warm straw: but the touch of remorseful penitence which follows these delights will, we trust, prevent all mischief. The little girl of Mentone, and her brother Pascal, and the baby Antoinette, and the donkey, are even more fascinating, and the story carries its moral like a flower its perfume, giving it out in sweet invisible odours which add to its charms. Altogether "The Children's Journey," fine aristocratic-looking book as it is, may be given as a reward to all children, gentle or simple, and happy will be the child who wins such a prize!

Two volumes of *Famous Fairy Tales*, illustrated by Richard Doyle (Dean & Son), all translated from other tongues, form a collection of delight and wonder, which will make the donor of either of these gay books looked upon as little less than a good fairy out of an authentic pantomime. Occasionally the stories bear a likeness to the old-established nursery legends: there are some which we have not met with before; but fairy tales have one common country, which lies everywhere, and it is called Fairyland.

*When I was Young*, by Charles Camden (Strahan & Co.), is a series of well-told boyish recollections of a sojourn at a little Welsh village, called here "Langadam," but which is evidently a real place in Pembrokeshire, which is peopled by a mixed population, partly Flemish, partly English, and partly of the old Welsh stock. The pictures of country and local scenery are excellent, and the legends and traditions are exactly what would be likely to fix themselves in a boy's memory. The last chapter makes a rather melancholy ending, for nearly all the people we have been interested in turn Mormons, and go away with the lanky Mormon Elder to Nauvoo, where they have been promised "farms of their own, in a delicious climate, that would give them far better melons than the squire could get at Morlas Abbey, though he did keep a little army of gardeners!" The book, as a picture of real things and places, is delightful.

We have a pleasant though rather didactic American tale in *Judge's Sons: a Story of Wheat and Tares*, by Mrs. E. D. Kendall (Tegg). It may be either read aloud in the family circle or at Dorcas Meetings, or given as a school reward. It is prettily got up, and is likely to be popular with young readers.

Everybody loved that charming book "Lilliput Levee"; "Lilliput Lectures" was full of wise and tender teaching. We opened *Lilliput Legends* (Strahan & Co.) with the hope of finding them worthy to belong to the series of Lilliput literature; but we own to a disappointment. There is, indeed, a capital introduction in verse, equal to anything we have seen by the author; but the legends,—well, we may as well confess that we can make nothing out of them,—they are more like burlesques upon tales and legends than stories on their own account; and there is no more cohesion in them than in wreaths of sea-foam, or the shapes seen in the clouds. There is a good deal of covert satire, which is more suitable to grown people than children. The meaning and morality which, from time to time, gleam through the mist, are too dreamy and uncertain to be grasped. We doubt whether children will take to these strange, rambling, nonsense stories.

We cannot help thinking that *Both Sides of the Street* (Tegg) is an American story, although the scene purports to be laid in England. It has a certain quaintness that we do not often find in English religious tales. It is a very pleasing story, and one that may be taken for Sunday reading with a safe conscience, though it is sufficiently interesting for young people to like to read it on Mondays also, or any other day of the week.

*Old Town Fireside Stories*, by Harriet Beecher Stowe (Low & Co.), are delightful. They are worth all Mrs. Stowe's sentimental novels put together. They purport to be told by Sam Lawson, about whom much is written in "Old Town Folks," but he shines in these pages with a brilliancy all his own. The manner in which these stories are told is inimitable; Mrs. Beecher Stowe possesses the gift of humour in a high degree, and it is a pity she should ever live or write beneath her privileges. For those who can master the peculiar dialect, these stories will prove a mine of genuine fun; pictures of a time, place, and state of society which are like nothing on this side of the world, and which we suppose are becoming rapidly erased. There are occasional little bits of description, as, for instance, of the snow-storm in the first story, "The Ghost in the Mill," which are remarkable for vividness and power.

## LIST OF NEW BOOKS.

## Theology.

Blunt's (Rev. J. H.) Dictionary of Doctrinal and Historical Theology, 2nd edit. imp. 8vo. 42*s.* cl.  
Burroughs's (Rev. H. C.) Short Evening Readings on the Epistles and Revelation, 12mo. 6*s.* cl.  
Church Sermons, by Eminent Clergymen, Vol. 1, 8vo. 4*s.* cl.  
Digby's (K. H.) Ouranogaea, Heaven on Earth, 2 vols. 12*s.* cl.  
Gate, and the Glory Beyond it, by "Onyx," 2nd edit. 1*s.* 6*s.* cl.  
Gould's (S. Baring) Lives of Saints, Vol. 2, cr. 8vo. 7*s.* cl.  
Homilist (The), Editor's Series, Vol. 5, cr. 8vo. 6*s.* cl.  
Manning's (Rev. J. M.) Half-Truths and the Truth, 7*s.* 6*s.* cl.  
Mission Life, edited by Rev. J. J. Halcombe, Vol. 3, Part 1, new series, 8vo. 3*s.* 6*s.* cl.  
Newman's (J. H.) Lectures on the Present Position of Catholics in England, 4th edit. cr. 8vo. 7*s.* cl.

Oldknow and Crake's Priest's Book of Private Devotion, 3/ cl.  
Our Curate's Budget, Vol. 15, 12mo. 2/ cl.  
Pepperell's (Rev. W.) The Church Index, Part 1, roy. 8vo. 5/ cl.  
Pratt's (J. H.) Scripture and Science not at Variance, 7th ed. 3/6  
Robinson's (T.) Wanderings in Scripture Lands, cr. 8vo. 5/ cl.  
School Managers' Series, Lessons from the Bible, Part 1, 1/;  
Part 2, 1/2; 2 Parts in 1, 2/ cl. swd.  
Stephens's (A. J.) Argument in the Case of Sheppard against  
Bennett, 8vo. 9/ cl.  
Walls's (Rev. J.) Manual of Plain Devotions, 2nd edit. 1/6 cl.  
Walls's (Rev. J.) Plain Scriptural Thoughts on Baptism, 5/ cl.  
Walsh's (Rev. W. P.) "Put Me in Remembrance," Family  
Prayers, 3rd edit. 18mo. 1/ cl.  
Williams's (Rev. W.) Welsh Calvinistic Methodism, 3/6 cl.

## Philosophy.

Porter's (N.) Elements of Intellectual Science, 8vo. 10/6 cl.  
Law.  
Smith's (J. W.) Handy Book of the Law of Husband and  
Wife, new edit. 12mo. 2/6 cl. swd.

## Fine Art.

Walton's (E.) Peaks in Pen and Pencil for Students of Alpine  
Scenery, folio, 84/ cl.

## Poetry.

Atherton's (M.) Centzoniti, and other Poems, 12mo. 3/6 cl.  
Field of Rivalry, an Heroic Poem, in 4 Books, by E. D. S., 7/6  
Harte's (Bret) Poetical Works, illust. cr. 8vo. 3/6 cl.

## Music.

Boosey's Operas, Wagner's "Lohengrin," royal 8vo. 5/ swd.

## History.

Edmonds's (F.) Traces of History in the Names of Places,  
new edit. 12mo. 6/ cl.  
Elliot's (Sir H. M.) History of India, Vol. 4, 8vo. 21/ cl.  
Maule, Memoir of the Early Life of, ed. by E. Leathley, 7/6 cl.

## Geography.

Burton and Drake's Unexplored Syria, 2 vols. 8vo. 32/ cl.  
Chambers's (G. F.) Handbook for Eastbourne, 4th edit. 1/ swd.  
Frowd's (J. G. Player) Six Months in California, cr. 8vo. 6/ cl.  
Panorama della Alpi, vista dall' Osservatorio di Torino, 12/  
Twelve Months the South African Diamond Fields, by  
"Fossor," 8vo. 1/ swd.

## Philology.

Bright's Mariborough German Grammar, 2nd edit. 12mo. 3/6 cl.  
Govers's (C. E.) Folk-Songs of Southern India, roy. 8vo. 10/6 cl.  
Haldeman's (S. S.) Pennsylvania Dutch, 8vo. 3/6 cl.  
Knowles's (J.) Critical Pronouncing Dictionary of the English  
Language, new edit. roy. 8vo. 5/ cl.  
Muir's (J.) Original Sanskrit Texts, Vol. 1, 2nd edit. 8vo. 21/ cl.  
Phædrus's Fables, Books 1 and 2, edited by J. T. White, 1/ cl.  
Science.

Elam On Cerebralia, and other Diseases of the Brain, 8vo. 6/ cl.  
Evans's (J.) The Ancient Stone Implements, 8vo. 28/ cl.  
Orme's (T. A.) Concrete Arithmetic, 12mo. 2/ cl.  
Symons's (G. J.) British Rainfall, 1871, 8vo. 5/ cl. swd.  
Ward (S. H.) On Some Affections of the Liver, 8vo. 7/ cl.  
Weale's Series, Morgan's Manual of Mining Tools, 12mo. 2/6  
cl. swd.; Atlas to ditto, 4to. 4/6 cl. swd.

## General Literature.

Argosy, Vol. 13, 8vo. 5/ cl.  
Bleby's (H.) Romance without Fiction, cr. 8vo. 6/6 cl.  
British Controversialist, Vol. 36, cr. 8vo. 3/6 cl.  
Carlyle's Works, People's Edition, Vol. 16, 'Critical, &c. Essays,'  
Vol. 4, 12mo. 2/ cl.  
Country Gentleman's Magazine, Vol. 6, roy. 8vo. 7/6 cl.  
Debreit's Reference Peerage and Baronetage, June, 1872, to  
July, 1873, cr. 8vo. 1/ swd.  
Debreit's Reference House of Commons, June, 1872, to July,  
1873, cr. 8vo. 1/ cl.  
De Quatrefages' Prussian Race Ethnologically Considered, 5/  
Elliot's (R. H.) Concerning John's Indian Affairs, cr. 8vo. 9/ cl.  
First in the Field, by the Author of 'Recommended to Mercy,'  
3 vols. cr. 8vo. 31/6 cl.  
Friends and Acquaintances, 2nd edit. cr. 8vo. 6/ cl.  
Ginx's Baby, 16th edit. 12mo. 2/ cl.  
Grover's (Capt. G. H.) Reserve Force, 3rd edit. 8vo. 2/ cl. swd.  
Half-Hour with the Best Authors, edited by C. Knight, new  
edit. 2 vols. 8vo. 10/ cl.  
Hardwick's (C.) Traditions, Superstitions, and Folk-Lore, 7/6 cl.  
Hemynga's (B.) Man of the Period, cr. 8vo. 1/ swd.  
Hugo's (V.) Toilers of the Sea, 8th edit. 12mo. 2/ bds.  
Kennedy's (Rev. J.) Seven May-Days, 18mo. 3/ cl.  
Lanman's (C.) Japanese in America, cr. 8vo. 10/6 cl.  
La Perduta, a Pastoral Burletta, sm. 4to. 1/6 cl. swd.  
Lever's The Daltons and Devonport Dunn (Select Library of  
Fiction), 12mo. 2/6 each, bds.  
Lock's (F. J.) Volunteers' Friend, 2nd edit. cr. 8vo. 1/6 cl. limp.  
Marlitt's (E.) Old Maid's Secret, new edit. 6/ cl.  
Melville's (G. J. Whyte) Satanella, 2 vols. cr. 8vo. 21/ cl.  
Meteyard's (E.) Doctor's Little Daughter, new edit. 12mo. 5/ cl.  
Round the Table, Notes on Cookery, by the G. C. cr. 8vo. 6/ cl.  
Spencer's (J.) Things New and Old, by J. G. Pilkington,  
4th edit. limp. 8vo. 15/ cl.  
Syngé (Col.) On the Defence of England, 8vo. 12/ cl.  
Thirty Years in the Harem, or Autobiography of Melek-Hamun,  
8vo. 14/ cl.  
War Office List, April, 1872, 8vo. 4/6 swd.  
Wyle's (T.) Duty of the Schoolmaster, 8vo. 1/ swd.  
Yardale, an Unsensational Story, 3 vols. cr. 8vo. 21/ cl.

## LITERATURE OF THE UNITED STATES.

Boston, June 7, 1872.

THE American reading world is accustomed to expect from Boston a spring and an autumn instalment of literary products, which, if not of the first rank, are at least well endorsed by famous names. And it must be confessed that our chief literary lights keep tolerably apace with this regularly recurring demand; for scarcely a year passes that something at least—were it only twice-told tales, essays, or poems, gathered from magazine pages—is not presented to the public by Messrs. Longfellow, Lowell, Whittier, Holmes, and Emer-

son. The present book season seems to me somewhat marked by the dearth of high-class works. Mr. Longfellow's new volume, 'Three Books of Song,' which has doubtless already been food for critics across the water, is the only one that has yet appeared bearing a name universally known among English-speaking peoples. Mr. Emerson has perhaps been too busy lecturing to think of anything new; the gaps between Dr. Holmes's books wax, unhappily, wider from year to year, although there is a new whiff of an old aroma that we have all enjoyed, and remember gratefully, in his 'Post at the Breakfast-Table,' now coming out serially in the *Atlantic*; while, of our younger celebrities, Mr. Bret Harte and Mr. John Hay make no sign, and Mr. Howells contents himself with the honours arising from the issue of the first uniform edition of his "works." Those works are charming, every one knows, and to have them in a compact form will be a luxury. There are some new books worth mentioning, however, though their authors do not, perhaps, enjoy a fame equal to that of the writers I have mentioned. Among the most notable is, 'Joseph Mazzini: his Life, Writings, and Political Principles,' the authorship of which is unknown, but which has a good passport to a popular hearing in an introduction by the veteran abolitionist and radical, Mr. William Lloyd Garrison. The book is published by Messrs. Hurd & Houghton, and is, to a large degree, made up of Mazzini's own autobiographical notes, and extracts from his letters, speeches, and addresses. It was evidently written by one who had the advantage of knowing him well, and of having access to materials of exceptional value; and the estimate of the distinguished Italian's career, character, and purposes, is a very exalted one: he is described as a godly man, a scholar, and a philosopher, rather than as an enthusiast. The stress which Mr. Garrison, in his vigorously written introduction, lays upon Mazzini's detestation of American slavery, as compared with Kossuth's charity for the "domestic institution" when in this country, and upon Mazzini's earnest advocacy of woman's rights, is very characteristic of the writer. One or two historical works have recently been issued, shedding some new light upon our past, the more important of these being Mr. Richard Frothingham's 'Rise of the Republic of the United States,' published by Messrs. Little & Brown. This is the result of long and patient research, and Mr. Frothingham succeeds in advancing some fresh and thoughtful theories with reference to the political origin of this country: one is, that the original settlers framed their commonwealths on primitive traditions of their Teutonic forefathers, by which "free city" communities were formed, independent and local, which finally united in a confederated pact for mutual defence. The work deals more minutely and exclusively with our political history than Bancroft. A little book, of which Mr. David Pulsifer is the author, gives a fresh account of the Battle of Bunker Hill, the materials being evidently derived from sources not open to ordinary investigators; the narrative is so minute and clear, that it is a notable contribution to our knowledge of that brief though memorable struggle. Mr. Francis Parkman, well known to you as the able historian of the 'Conspiracy of Pontiac,' has revised and republished his first book, 'The Oregon Trail,' an entertaining account of a far-western tramp which he took soon after leaving the University, nearly thirty years ago. An interest in the great German writers has been growing in this country for some years, produced in part, no doubt, by the writings of Messrs. Carlyle, Emerson, Lowell, and Leland, and in part by the removal here of many Germans of culture and literary taste. Messrs. Lee & Shepard have just issued a pleasant essay on 'Goethe: his Life and Works,' by Mr. George H. Calvert, in which biographical incidents and descriptions of the literary coterie at Weimar are interwoven with comment and criticism on the sage's writings. It has no pretensions to rival Mr. Lewes's comprehensive and philosophic 'Life,' but is interesting, and dwells particularly upon Goethe's theories and practice regard-

ing the passion of love. The same house issues Robert Collyer's works, Prof. Townsend's 'God-Man' (a companion to the same author's 'Credo'), Mr. Sumner's Speeches, 'A Hand-book of Railroad Construction,' which is a practical treatise on an important topic, a translation of De Coulanges' 'Aryan Civilization,' and the Autobiography of the late Amos Kendall, a famous politician of General Jackson's time. Mistral's Provençal poem, 'Miréio,' has appeared from the press of Messrs. Roberts Brothers, under the form of a new American translation; the same house has also just issued a chatty book, by Mr. Bronson Alcott, reminiscence and wise, entitled 'Concord Days.' Mr. Alcott is the father of Miss Louisa Alcott, the authoress of 'Little Women,' and is an old resident of Concord, where Hawthorne and Thoreau lived, and where Mr. Emerson still lives. Alcott thus describes Mr. Emerson in this book:—"Only a traveller at times professionally, he prefers home-keeping; is a student of the landscape, of mankind, of rugged strength wherever found; liking plain persons, plain ways, plain clothes; prefers earnest people; shuns egotists, publicity; likes solitude, and knows its uses."

Miss Alcott is understood to be at work on a new novel, though the frailty of her health does not admit of very continuous labour; and Miss Ingelow's 'Off the Skelligs,' now coming out in a New York serial, is to appear in book form ere very long. A work which promises entertainment is Kroeger's 'Minnesingers of Germany,' to be published by Messrs. Hurd & Houghton.

G. M. T.

## 'MODERN TURKEY.'

Bristol, June 17, 1872.

THERE are some observations in your review of 'Modern Turkey' which require explanation. Perhaps you will permit me to give it. In reference to the remark that I "have little practical acquaintance with Turkey," allow me to state that my connexion with Turkey commenced so far back as 1856, and that I resided for several years in Constantinople, Smyrna, Beyrout and Alexandria. Thus, it will be seen that I have, at least, had opportunities of becoming acquainted with the country, although their practical application may be a matter of opinion.

I do not quite understand your meaning when you say "by an ingenious figure Mr. Farley gives us to understand that a portion of the second, and nearly the whole of the third part of the volume were written at Constantinople during his late visit to that capital." The fact, however, is, that during my residence at Constantinople I contributed the article on "Public Works" to the *Turquie*, and those on "British Interests in Turkey," "The Capitulations" and "Emigration" to the *Levant Times*. The articles on "The Stock Exchange," "Mines," "Roads," "Railways" and "Docks and Harbours" were written by me for the *Levant Herald* while acting as assistant editor of that journal, and, in acknowledging the "valuable suggestions and kindly aid" of the editor, whose friendship I have enjoyed for nearly twelve years, I was unwilling to take any undue credit to myself, and, at the same time desirous it should be known that the statistics relative to the important questions treated of in the latter part of 'Modern Turkey' were authenticated by such a competent authority as the editor of the *Levant Herald*, whose residence in Turkey has extended over eighteen years, and who, during that time, has travelled through the greater part of Syria and Asia Minor.

J. LEWIS FARLEY.

\*.\* The Editor of the *Levant Herald* will not, we fancy, feel flattered at being represented as authenticating statistics in Turkey, where a Statistical Department was once decreed, but has never done any work. We did not deny that Mr. Farley had resided in Turkey, but we were much astonished that a gentleman who lived for some time in Pera and Galata, and who was, it appears, assistant editor of the *Levant Herald*, should be ignorant of the commonest Turkish matters.



## THE LIBRARY OF THE LOUVRE.

AMONG the losses sustained through the burning of the Library of the Louvre during the Communist insurrection, one of the most important appears to be that of the Motteley Collection. It occupied an entire room in the Louvre Library. Bequeathed to the nation by M. Charles Motteley, it was conspicuous for the number of volumes it contained that were clad in rare and precious bindings. Many of these had belonged to the Kings, Queens, Princes, or Princesses of France, from Louis the Twelfth to Charles the Tenth. There were books showing the arms of Diana of Poitiers, of Francis the First, Henry the Third, Henry the Fourth, &c. There were books belonging to Grollier, with his device "Grollierii et amicorum"; there were the 'Mémoires' of Martin du Bellay, the copy that had belonged to Catherine de Médicis, with her device in widowhood, painted in enamel on the covers. There was the 'Montaigne' which had been in the possession of President De Thou; the 'Charron' which Cardinal de Richelieu once owned; and the 'Sorti' of Marcolini, in a rich Venetian binding, which had belonged to Ercole D'Este, Duke of Ferrara. Besides all these, there were numerous other specimens of elegant bindings, commencing with Antoine Vêrard, famous bookbinder as well as printer in the fifteenth century, and reaching down to the Thouvenins, Bauzonnets, Durns, and Capés of recent times. A collection of Elzevirs, supposed to be superior even to that contained in the public library at the Hague, also formed a portion of the Motteley Library.

Among the rarities may also be mentioned, Incunabula of various kinds; Books of Hours; Missals; a MS. Bible of the sixteenth century on vellum, and adorned with numerous miniatures; a manuscript, containing the funeral procession of Anne of Brittany; two Books of Prayers, written by the celebrated calligrapher Jarry; a 'Portolano' of the sixteenth century, on vellum, drawn up by the Master Pilot of Dieppe; and some maps of the same period prepared for the use of the French Admiralty. Well may our neighbours say, "Quelle Perte!"

The Report from which we get our information has been drawn up by M. Henri Baudrillart, member of the Institute, and Inspector-General of Libraries.

## Literary Gossip.

Miss Fox is about to publish, through Messrs. Macmillan, a History of Holland House. We need hardly repeat what Lord Macaulay said in his well-known article, that there is a quite exceptional amount of historic interest in the story of this ancient building, with its extensive grounds still in a great measure untouched; and that in later times it has been connected with brilliant political and literary groups. The book will, we hear, be rich in anecdotes about Charles James Fox, Addison, Rogers, and others. It will be illustrated with steel engravings and woodcuts of the house and grounds, and of family portraits by some of the old masters.

MR. ARTHUR HELPS is preparing a memoir of Mr. Thomas Brassey, the well-known contractor and engineer. It is dedicated to Her Majesty, and will be issued by Messrs. Bell & Daldy. The same publishers promise a treatise on Work and Wages, with practical illustrations by Mr. Thomas Brassey, M.P. for Hastings. It will be in the hands of the public before the close of the present season.

ANOTHER Member of Parliament is busy with a new literary venture. Mr. Maguire, M.P. for Cork, is, we hear, preparing a work on the Jesuits.

DR. GEORGE MACDONALD is about to proceed

to America, to give a series of lectures in the principal cities of the Union.

MISS BRADDON commences a new story, entitled 'Colonel Benyon's Entanglement,' in the forthcoming number of the *Belgravia* magazine.

THE first volume of the new edition of Dr. Whitaker's 'Whalley,' which has for some time been preparing under the editorship of Mr. J. G. Nichols, is nearly ready for publication.

MRS. ROSS CHURCH (Florence Marryat) has, we hear, undertaken the editorship of *London Society*.

THE Hunterian Club has in hand two more tracts by Samuel Rowlands, and hopes to give these, as well as the two remaining pieces of Alexander Craige, to its first year's subscribers. The Club has also begun its copy of the great Bannatyne MS., and will have part of it set up at once.

THE first part of Heinrich Leo's Anglo-Saxon Glossary has just been published. It arranges the words under their root-word, in the order of the root vowels, *a, e, i, o, u*, gives the theme of the root and its Sanskrit analogue, and then the derivatives, with references to the passages in which these occur. An Alphabetical Index of the words treated will be given in the second half of the book, which is promised soon.

THE last new part of Dr. Tischendorf's larger Greek Testament includes the portion from 'Galatians' to the beginning of 'Hebrews.' At the same time, the Professor publishes the first part of a "minor" edition of the Greek Testament, containing the Gospels and Acts. The concluding part of the larger edition is promised in the autumn, and the second half of the minor edition in the beginning of next year.

THE Parliamentary Papers published in May are as follows: 2 Reports for 1871, 44 for the current year, 44 Bills, and 16 Papers presented by command. Among the latter are Commercial Reports from Her Majesty's Consuls, No. 1, for 1872; and the First and Second Reports of the Royal Commission on Scientific Instruction and the Advancement of Science, with Evidence and Appendices. Reports on the Trials of North Country Coal, and a Return giving the name, position, and depth of all Public Surface Wells within the metropolis, are two of the most interesting of the Reports and Papers.

THE Burgh Records Society is prospering. Besides the two volumes just published of extracts from the Records of Aberdeen, it has issued a second volume of the Records of the Burgh of Edinburgh, and a third is nearly finished.

MR. CUSSANS is proceeding with his elaborate History of Hertfordshire. Two more parts have appeared, and the history of another Hundred is in the press.

THE death of Dr. Norman Macleod, the editor of *Good Words*, is announced. Although best known as a theological leader, he wrote a good deal—'Parish Papers,' 'Eastward,' &c. We noticed the other day his last publication, 'Character Sketches.' The late Col. Sykes was also a tolerably voluminous writer. He was the author of 'Notes on the Religious, Moral, and Political Condition of Ancient

India,' of a History of the Taeping Rebellion, &c.

IN honour of the two-hundredth anniversary of the birth of Peter the Great, a detailed catalogue has just been published, with notes in French, of all the foreign books about Russia contained in the Imperial Public Library at St. Petersburg.

A TRANSLATION of Elizabeth Wille's novel, 'Johannes Olaf,' which has excited considerable interest in Germany, will be published here next season, by Messrs. Henry S. King & Co. The same house will issue a translation of 'Das Hentige Aegypten,' by Herr Heinrich Stephan, the German Postmaster-General.

THE first volume of M. Jules Zeller's History of Germany, has just been published in Paris, under the title of 'Origines de l'Allemagne et de l'Empire Germanique.' The author was formerly Rector of the University of Strasbourg.

A CORRESPONDENT writes:—"Prof. Lechler, of Leipzig, is about to publish a life of our great reformer, Wicliff. He has been engaged in this work for several years, and has discovered in the library of Vienna several manuscripts of Wicliff which have never been published; he has also made a careful examination of the Hussite manuscripts. His work will throw considerable additional light on Wicliff's intimate connexion with Huss and the Bohemian reformers. The work is in such a state of advancement that it will probably be published in the course of the autumn."

AMONGST recent French publications are, another new work on 'Goethe, ses Précurseurs et ses Contemporains,' by M. Bossert; a volume, entitled 'Amour et Patrie, Souvenirs d'Alsace,' by an anonymous author; and 'La Commune et ses Idées à travers l'Histoire,' by MM. Bourloton and E. Robert.

PROF. GIUSEPPE PITRE has published, in Palermo, a review of the progress of Literature, Science and Art in Sicily during the past year, under the title of 'Le Lettere, le Scienze e le Arti in Sicilia negli anni 1870-1871.'

AN addition to Pushtoo has been made in the shape of an Army Manual for the use of the Afghan troops.

A NEW fortnightly newspaper has been established in Florence, entitled the *Cornelia*, under the editorship of the well-known authoress, Signora Aurelia Cinimo Folliero de Luna. Its aims are the advocacy of woman's rights, and the promotion of the education of Italian women.

## SCIENCE

*Schellen's Spectrum Analysis.* Translated by Jane and Caroline Lassell. Edited, with Notes, by W. Huggins, LL.D. (Longmans & Co.)

WE have here an excellent and lucid account of spectrum analysis. The general principles of the subject are brought before the reader, and an account given of what has been done in its various branches, including the latest published researches, as late indeed as the end of 1871. Spectroscopy is advancing at this moment with giant strides, and we have here "the latest news." The name of Mr. Huggins is sufficient guarantee for the general correctness of the volume; and, although he expressly exonerates himself from responsibility with respect to all its details, it may nevertheless be recommended to the reader as a thoroughly

good book. It is almost impossible, where suggestions are handed about from mind to mind and grow in the process, to attribute to each investigator his exact share in any particular discovery. There is hardly anything which has extended itself so rapidly as spectroscopy, or exercised such an influence on so many branches of scientific inquiry. Indeed in some branches it has in a few years, or almost months, effected a complete revolution. There is, on the other hand, perhaps no method of scientific inquiry which has ever been so rapidly and successfully popularized. This is perhaps partly due to the fact that it is as yet wholly an observational science. But it doubtless also arises from the circumstance that those who, like Mr. Huggins, have made the original investigations and discoveries, have been willing, when called on, to put their views in a popular and lucid form. For this the non-scientific public can hardly be sufficiently grateful. The plates in the present volume are exceedingly beautiful. They will be useful to the student as well as to the ordinary reader, in as much as they contain very good representations of most of the instruments which have been employed in this method of research. The map of the solar spectrum by Angström and Thalén is given. This map has this advantage, that the relative distances between the various lines as mapped depend only on the corresponding wave-lengths, and not on the nature of the instrument used in observing them; and it is therefore drawn to what may be called absolute scale. Kirchhoff's map is also given. There is a great deal of information, useful to the student and interesting to all, concerning the spectra of comets, of the solar prominences, sun-spots, the corona, and the aurora-borealis; nor must we omit what is known of the spectra of meteors and of lightning. Representations by means of chromolithographs are given of most of these, and of other principal spectra, and there is a list, at the end of the volume, of books and memoirs relating directly and indirectly to the various parts of the subject.

*Practical Geometry.* By E. Windham Tarn, M.A. (Lockwood & Co.)

In this book "no demonstration is given of the rules laid down, the results only of scientific investigation being explained." This being avowedly the case, we have no particular objection to bring to the book, except that we cannot see of what use it can be. Persons who wish to draw lemniscates, equiangular spirals, spirals of Archimedes, and the like, will surely, except in very rare instances, be sufficiently acquainted with the nature of these curves to be able to devise for themselves methods of practically drawing them. And, to take a more ordinary curve, it is difficult to imagine circumstances in which any one would be called on to describe an ellipse of which only a pair of conjugate diameters were given, except he were a student of theoretical conic sections, in which case the present book would be useless. We are given a construction for inscribing an ellipse in a given trapezium, but it should have been observed that this is only one out of an infinite number of possible ellipses so inscribable. The plates are very good and elegant.

#### NEWS OF DR. LIVINGSTONE.

London Institution, June 18, 1872.

SINCE the date of my communication of last week further intelligence has been received, which I am glad to see is entirely confirmatory of the conclusions I came to from the previous imperfect and ambiguous information. Mr. Stanley has arrived at Zanzibar with dispatches from Dr. Livingstone, whom he had left "alive and well" at Unyanyembe, whither Mr. Oswald Livingstone has hastened to meet his father.

The intelligence that the rivers at the north end of Tanganyika flow into and not out of that lake, to which I could only allude in my postscript last week, will not have surprised those who have interested themselves in the discussion of the subject in the columns of the *Athenæum*, in which,

on June 11th, 1870 (No. 2224), was recorded Dr. Petermann's decided opinion to that effect.

But Tanganyika being thus shut out from all connexion with the Nile, Sir Henry Rawlinson now interprets the Bombay telegram as meaning that this lake is the recipient of "the Cazembe waters which Livingstone had heard of from 12 deg. south." He contends that "as the waters of the lake are perfectly [?] sweet it is certain that there must be an outflow from its basin as well as an inflow; and as this outflow does not exist on its western side, it must be sought for on the eastern side of the lake." And accordingly he makes Tanganyika to be connected, "probably near its southern extremity," with the river "Lufigi, discharging itself into the Indian Ocean in about 8 deg. south."

Capt. Burton's description of the water of Tanganyika has, however, long seemed to me to militate, if not absolutely against the connexion of that Lake with the Nile, at all events against its being the main channel of that or any other river. His words are ('The Lake Regions of Central Africa,' ii. 139, 140): "The water of the Tanganyika appears deliciously sweet and pure after the salt and bitter, the putrid and slimy produce of the wells, pits, and pools on the line of march."—not perfectly and absolutely sweet, but only relatively so. "The people, however, who drink it willingly when afloat"—that is to say, when they can get none other—"prefer, when on shore, the little springs which bubble from its banks. They complain that it does not satisfy thirst, and contrast it unfavourably with the waters of its rival the [Victoria] Nyanza: it appears, moreover, to corrode metal and leather with exceptional power."

Surely, this cannot be the living water, constantly renewed, of any large running stream! Rather must we be content to accept Tanganyika as a still lake, containing carbonate (or perhaps sulphate) of soda, and receiving only the waters of Livingstone's eastern line of drainage, namely, that of the small southern lake Liemba and its affluents; and we must regard the formerly "unvisited," but now visited lake west of Tanganyika, into which his central and western lines of drainage converge, as having its outflow into Baker's Albert Nyanza—as being, in fact, the continuation of that great expanse of water.

Were it not so, were, on the contrary, "the Cazembe waters" deflected eastward into Tanganyika, or even westward to the Congo, instead of running northward to the Nile, this river would remain without a head, and thus "the Nile question" would not yet be "settled."

The report of the Zanzibar correspondent of the *New York Herald*, that Livingstone, before Stanley's arrival at Ujiji had gone to a place called Myemba, and thence returned to Ujiji, I look upon as a misrepresentation of the well-known fact that the traveller went to Manyema (in 1869), and thence returned to Ujiji after Stanley's arrival there.

CHARLES BEKE.

#### LOG. OF 52948.

ALLOW me to offer my thanks to your Correspondents for the interest they have taken in this matter, and particularly to Mr. Glaisher, for the indication of the error in log. 38962, which had been caused by an omission to correct that logarithm in my copy of Vlacq, although noticed in my list. Mr. Glaisher inclines to the idea that Dr. Whitcomb had found the mistake in some published list of errata. I rather think that he had found it in the course of his actuarial work. The logarithm in question is the middle one of the three 8003, 8086, 8167; the difference of the extremes being even, while the middle one is not half their sum. This can occur only once in seven-place logarithmic tables from 10000 to 100000, the solitary instance being in logs. 12735, 6, 7, which are 9989; 0331; 0671; or, to 12 places, 89 49300; 30 50394; 71 48810. It does not again occur up to 200000. Now a careful computer, in the habit of looking to the difference both before and after, having to deal with some number between the

above limits, could hardly fail to observe the anomaly.

As to the previous detection of the error, I could only consult the works on my own shelves, which include a copy of John Newton's eight-place table, kindly lent me by Mr. Peter Gray, and also one of Vega (1783), containing both of the errors.

I shall be grateful to any one having access to printed or MS. lists of errors who may take the trouble to compare the same with my book, and shall gladly send him a copy for the first notice of each error. The second part of my work is quite independent of and has not yet been compared with any other table.

EDWARD SANG.

#### CANOEES FOR GREENLAND EXPLORATION.

MR. E. WHYMPER writes from Copenhagen:—"I have two boats, both new—one built at Copenhagen, a sea-going boat, light and handy, and with small draught of water, but without any peculiarities: the other is a screw-propeller canoe; and this has some uncommon features, which I hope and think will render her fit for the particular service for which she is intended. First of all, she differs from most canoes in having a keel. This was necessary on account of the shaft that drives the fan; and although the boat consequently draws more water than the ordinary round-bottomed English canoes, she will not be too deep, except in very shallow places. The keel and the machinery give her great stability. I can stand upright and rock her about, or crawl along the deck without capsizing. The construction of the machinery is extremely simple. The shaft runs, of course, along the bottom of the boat, underneath me. The fan is fitted on the stern end of it, and secured by a nut and a screw collar, and the other end is armed with a small cogged wheel. This small wheel is driven by a much larger one, which is fixed to a cranked shaft running across the boat, and this shaft is caused to revolve by means of two rods which are attached to slides, in which my feet work. Very little power need be exerted to drive the machine when the boat is in the water, and the movement is easy and natural. Working at a comfortable rate, the shaft and fan make 120 revolutions per minute; and this rate gives, when the canoe is loaded, about 3 knots per hour. When the canoe is not loaded, and working at a higher speed, I can get about 5 to 5½ miles per hour out of her. The carrying capacity of this canoe is very considerable. I shall seldom have more than a hundredweight in her besides myself, but she will take double that amount. Another advantage obtained from her depth, is the facility she affords for sleeping. I can lie down—I do not say very comfortably—at full length, and with my wraps shall be sufficiently warm even at low temperatures. The extreme length is 14 feet 3 inches; breadth, 28 inches; and the weight of boat, machinery and all, is about 80lb. She can be paddled or sailed; she is fitted with a rudder, and steers admirably, performing complete circles of 34 feet diameter. I shall prefer, however, to drive the machine so long as no accident befalls it. To guard against casualties, I have got two spare fans along with me. Lastly, and most important, the hands are left free whilst the machine is being driven, and you can handle your gun, or pencil, or anything else, going ahead or astern all the time. For my purposes this promise to be extremely valuable. The boat has been constructed jointly by Mr. Pembury and Mr. L. Sunter, of Lambeth. Pembury is the patentee, but the machinery was designed and made entirely by Sunter; and considering that it is a first attempt, it is certainly highly creditable to his ingenuity. Unless I am very much mistaken, Pembury will have his hands full of work for a long time to come, and in a few years we shall see his patent screw-propeller canoes on all the rivers and lakes of England. These boats are destined for service on the north-west Greenland coast. The screw-propeller will certainly 'astonish the natives,' if it does nothing more, and I hope to get it on to some of the large lakes, and up some



of the floods which have never been visited by any European."

## SOCIETIES.

ROYAL.—June 13.—Sir J. Lubbock, Bart., V.P., in the chair.—The following papers were read: 'Further Experiments on the Effect of Alcohol and Exercise on the Elimination of Nitrogen: On the Pulse and Temperature of the Body,' by Dr. Parkes, —'On the Spectrum of the Great Nebula in Orion, and on the Motions of some Stars to or from the Earth,' by Mr. W. Huggins, —'On Blood Relationship,' by Mr. F. Galton, —and 'Report of further, Scientific Researches in the Mediterranean, August to October, 1871,' by Dr. Carpenter.

SOCIETY OF ANTIQUARIES.—June 13.—F. Ouvry, Esq., Treasurer, in the chair.—Mr. F. D. Hartland presented what he had already exhibited at the Society's Neolithic Exhibition last December, two ancient Egyptian arrow-heads, found at Gurabit-el Khadem.—Mr. F. Ouvry exhibited a flint implement picked up by himself last winter on the Libyan Hills above Thebes. In some remarks on this object, by Mr. J. Evans, it was observed that there could be little doubt it belonged to the Neolithic period, though entirely unpolished. Polished stone hatchet celts, it was added, were of rare occurrence in Egypt.—Mr. Byles exhibited, through Mr. Evans, a stone celt found at Whaddon, Cambridgeshire.—Mr. R. Ferguson exhibited miscellaneous antiquities found with Roman remains in Cumberland.—Col. Carew exhibited a very beautiful manuscript of the tenth century, on vellum, of the Evangelia according to St. Jerome. The manuscript contained some illuminations, closely resembling in style those which occur in the Duke of Devonshire's Benedictional, as figured in the 'Archæologia.' The manuscript has been fully described in the Second Report of the Historical Manuscripts Commission, by Sir T. D. Hardy.—Mr. C. D. E. Fortnum exhibited and read a paper 'On some Antique Gold and other Finger-Rings found at Palestina.' Among the subjects represented on these rings, which belong to the second or third century B.C., were the following: Hercules and the Nemean Lion; Lycurgus, King of Thrace, killing his child; Hercules carrying back Alceste (?); Castor holding a rearing horse; Hercules reposing; the robber-king, Sinis Pityokampes; Nemesis.—Mr. J. Brent communicated a paper on certain polychrome glass beads, with a chevron pattern. These beads have formed the subject of previous communications to the Society (see 'Archæologia,' vol. xxxiv., and *Proceedings*, 2nd Series, vol. ii. p. 334. Mr. Brent carefully recorded every instance known to him of the discovery of beads of this particular kind.

MATHEMATICAL.—June 13.—W. Spottiswoode, Esq., President, in the chair.—Mr. W. Paice, M.A., was admitted into the Society.—The following papers were read: 'On the Surfaces divisible into Squares by their Curves of Curvature,' by Prof. Cayley, —'On Prof. Cremona's Transformation between Two Planes, and Tables relating thereto,' by Mr. S. Roberts, —'On a Manifold Correspondence of Two Planes,' by Dr. Hirst, —and 'On the Simultaneous Reduction of Two Polynomial Quadratics to Sums of Squares,' by Sir W. Thomson.—The following took part in the discussions on the papers: Sir W. Thomson, Prof. Cayley, Mr. Merrifield, Prof. Clifford, and the Hon. J. W. Strutt.

ANTHROPOLOGICAL INSTITUTE.—June 17.—Sir J. Lubbock, Bart., President, in the chair.—Mr. A. W. Franks, M.A., exhibited and described Photographs of the Tattooed Man from Birmah.—The following papers were read: 'On the Hill Tribes of North Aracan,' by Mr. St. A. St. John, —'The Ainos of Yezo,' by Commander H. C. St. John, R.N., —'Indian Picture-Writing in British Guiana,' by Mr. C. B. Brown, —'Report on Australian Languages and Traditions,' by the Rev. W. Ridley, M.A., —and 'Report of the Anthropological Section of the Arctic Exploration Committee.'

## MEETINGS FOR THE ENSUING WEEK.

MOX. Geographical, 8.—'Central Asia in 1872,' Mr. R. B. Shaw; Late News of Discoveries made by Dr. Livingstone.  
TUES. Colonial Institute, 8.—'Influence of American Legislation in causing the Decline of the United States and the Increase of the Dominion of Canada as Maritime Powers,' Mr. R. G. Haliburton.  
WED. Colonial Institute, 8.—Annual Meeting.  
— Society of Arts, 4.—Annual Meeting.  
— Literature, 8.—'Extent of Ancient Libraries,' Mr. W. E. A. Axon; 'Service Book of Strasbourg Use, containing Dramatic Representations,' Mr. W. De Grey Birch.  
THURS. Antiquaries, 8.—'Origin of the Word "Coach,"' Mr. A. Goldsmid; 'Ruins of Torre Abbey,' Sir W. Tite; Miscellaneous Antiquities.  
FRI. United Service Institution, 8.—'Rifles and Rifling,' Capt. J. B. O'Hara.

## Science Gossip.

THE Quarterly Weather Report of the Meteorological Office, for October-December, 1870, has just been issued—eighteen months after the period of observation. It is greatly to be regretted that the valuable information contained in this Report should be so long delayed. As a permanent record of meteorological phenomena—from which we may eventually advance to the discovery of some law—this weather report is of great value to the student; but the interest belonging to the daily march of temperature, the oscillations of the barometer, and the movements of the winds, is lost during the long period allowed to elapse between the observations and their publication.

PROF. ALEXANDER HERSCHTEL, at the last meeting of the Photographic Society, drew attention to the production, by his father, Sir John Herschel, of some photographic pictures on glass, in 1839. This is of considerable interest in the history of actino-chemistry. These photographs were views of the old forty-foot reflector at Slough. The record of these interesting photographs runs thus: "Very precious; the last remaining record of an old fact photographically registered in the earliest infancy of the photographic art."

M. J. BOUSSINGAULT has been investigating the condition in which carbon exists in meteoric iron. In the meteoric iron of Caille 0.12 per cent. of combined carbon was detected, while the celebrated Lenarto meteorite was found to contain neither graphite nor combined carbon. M. Boussingault's paper appears in the *Comptes Rendus* for May 13th.

THE ninth annual Conference of the British Association of Gas Managers has just been held in the rooms of the Society of Arts. After the address of the President, Mr. Jabez Church, which was of great practical value, Prof. Odling delivered a lecture 'On the best Means of getting rid of Bi-sulphide of Carbon.'

THE Devonshire Association for the Advancement of Literature, Science, and Art, will shortly hold its annual meeting at Exeter, under the presidency of the Bishop of the diocese.

PROF. AIRY, the Astronomer Royal and President of the Royal Society, has been created a Knight-Commander of the Bath.

THE Director-General of the Geological Survey, at the annual meeting of the Midland Geological Society, delivered an address 'On the Existence of Coal beneath the New Red and Permian Strata.' Prof. Ramsay stated his belief that to the coal now reckoned as available in the South Staffordshire and Shropshire districts, which was, in round numbers, 3,201,000,000 tons, might be added 10,000,000,000 tons existing at a workable depth beyond the present limits. He also expressed his opinion that to the proved coal in Warwickshire might be added 2,494,000,000 tons, and to that of the Leicestershire field a sum of 1,760,000,000 tons of coal existing under the Permian and New Red Sandstone. With this evidence before them, the coal-owners and iron-masters of South Staffordshire have no cause to fear any disturbance of the great industries of the "Black Country" for a long period of time to come.

M. L'ABBÉ MOIGNO, the editor of *Les Mondes*, is organizing an excursion, for the scientific men of France, to Brighton at the time of the meeting of the British Association. It is part of the plan of the Abbé to prepare English versions of the French scientific communications. A special "science train" is contemplated, and the authori-

ties at Brighton will appropriate some special abode for their distinguished scientific visitors.

FROM the address of M. Blanchard, at the re-union of Delegates from the Learned Societies, recently held at the Sorbonne, we learn that M. Houzeau, of Rouen, has considerably extended our knowledge of ozone. By a simple apparatus, he has obtained in about a quart of common oxygen from 60 to 120 milligrammes of the odorous oxygen, or ozone. In this concentrated state it is dangerous for respiration, it burns organic tissues rapidly, attacks gold and silver, and has bleaching properties superior to chlorine itself.

M. C. SAINTE-CLAIRE DEVILLE has accepted the office of Inspector-General of the meteorological stations of France.

FROM the interest which the soldier ever took in science, and from the valuable support which, in the days of his power, he gave to every scientific inquiry, the following notice, from *Les Mondes*, of June 13th, deserves a place in our pages: "Le Maréchal Vaillant, né le 25 Décembre, 1790, à Dijon, est mort à Paris le 4 Juin, 1872, âgé de 82 ans."

THE United States Commissioner of Mining Statistics, Dr. Rossiter W. Raymond, has published his Report on the Mines, Mills, and Furnaces of the Pacific States and Territories.

PROF. O. C. MARSH describes in the *American Journal of Science and Arts* for April, the 'Discovery of additional remains of Pterosauria,' and two new species in the upper cretaceous shale of Western Kansas. The "measurements of the wing bones would indicate for the entire wing a length of at least eight and a half feet, and, for the full expanse of both wings, a distance of eighteen to twenty feet. The present species, therefore, contains some of the largest 'flying dragons' yet discovered."

DR. NEWBERRY has issued a Report of the Progress of the Geological Survey of Ohio in 1870, accompanied by Reports from the officers under him. A similar Report on the Geological Survey of California, by Prof. Whitney, has been issued by the Government.

A DEPOSIT of iron ore, with a slight admixture of manganese, is said to have been discovered in the Hazareebaugh district of India. It is reported to give 70 per cent. of metallic iron, and to extend over 500 square miles. As this is close to the Damooda coalfield, the discovery is of great importance.

THE *Scientific American* informs us that the propagation and cultivation of sponge is being carried on satisfactorily by the Austrian and French governments in the waters of the Mediterranean.

THE President of the Stevens Institute of Technology, Prof. Henry Morton, read a paper at the meeting of the American Institute 'On Fluorescence,' in which he announced the discovery of a remarkable fluorescent body obtained from petroleum, to which he proposed to give the name of "Veridine."

IN the *Revue Hebdomadaire de Chimie Scientifique et Industrielle*, Drs. Eulenberg and Wohl strongly recommend the use of animal charcoal made into pills with gum tragacanth, as an efficient remedy against the sad effects of phosphorus in the lucifer-match manufacture.

SAFFRANINE is the name of another new colour obtained from aniline. It is the discovery of M. C. Mène, and is used for dyeing wool or silk, instead of safflower.

MR. W. A. LLOYD, the superintendent of the Aquarium of the Crystal Palace, has produced an 'Official Handbook to the Marine Aquarium,' which is exceedingly instructive, and which cannot fail to be especially useful to all who desire to make themselves acquainted with this most interesting collection.

THE first number of a Medical Gazette in Turkish has appeared at Constantinople, where several medical works have been published in Turkish.

OUR Naples Correspondent writes :—" Another phenomenon of the eruption of Vesuvius requires to be recorded. The exhalations arising from the ground around the mountain appear to be on the increase : at present their influence does not rise to much more than a foot above the surface, though in 'Interiors' it is of course more. Large quantities of birds have been destroyed by the pestiferous gases, and one day last week a peasant brought into Portici fifty dead birds which he had found in the country. To this bill of mortality must be added also a fox, which was found dead in a ditch, without any appearance of a wound. A wag suggests that inexpert sportsmen might now make good bags, and create a reputation without the expenditure of powder. Vesuvius continues to be quiet and undemonstrative, except that it occasionally sends up a thin column of smoke, just to remind us of its latent power. As for the weather, it is extraordinary and most unusual at this season. Ever since the eruption we have had a succession of storms, and occasionally cold winds, which make it unsafe as yet to throw off our winter dresses."

### FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-EIGHTH ANNUAL EXHIBITION IS NOW OPEN, at 5, Pall Mall East, from Nine till Seven.—Admittance, 1s.; Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THEIR THIRTY-EIGHTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace. Admittance, 1s.; Catalogue, 6d. JAMES FAHEY, Secretary.

OLD BOND STREET GALLERY, 25, Old Bond Street.—EIGHTH EXHIBITION OF PICTURES IN OIL AND WATER COLOURS IS NOW OPEN.—Admittance, 1s.; Catalogue, 6d. G. F. CHESTER, Hon. Sec.

NINETEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the Continental School, is NOW OPEN at the French Gallery, 190, Pall Mall, from Half-past Nine till Six.—Admittance, 1s.; Catalogue, 6d.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francoea de Rimini,' 'Neophyte,' 'Titania,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admittance, 1s.

NOW ON VIEW, at the SUMMER EXHIBITION of the SOCIETY OF FRENCH ARTISTS, 168, New Bond Street, HENRI REGNAULT'S Portrait of the COUNTESS DE BARCK, Exhibited at the Salon in 1869.—Admittance, 1s.

ELIJAH WALTON'S COLLECTION OF OIL AND WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street, Westminster.—Admittance, 1s., including Catalogue. Open daily from Ten till Dusk.

*Pictures by Daniel Maclise, R.A. With Descriptions and a Biographical Sketch of the Painter.* By James Dafforne. (Virtue & Co.)

This publication is one of the better sort of gift-books. The engravings in it were originally, we believe, prepared for the *Art-Journal*, and are tolerably good in their way, superior indeed to the generality of gift-book illustrations. It has been, at the same time, one of the most easily prepared of books. The greater portion of the letter-press has been taken from—we cannot say compiled from—Mr. O'Driscoll's recently published 'Life of Maclise.' His work, defects included, has been so freely made use of, that a brief acknowledgment of indebtedness is by no means sufficient. Mr. Dafforne has not even taken pains enough to correct the slips which Mr. O'Driscoll's lack of familiarity with the history of modern art caused him to make. Mr. Dafforne notices one of the most conspicuous of these, but coolly says he shall not attempt to set the author right, because to do so would interrupt the progress of his, *i.e.* Mr. Dafforne's, not Mr. O'Driscoll's, narrative. This is a curiously ingenious excuse for not taking trouble.

#### THE BETHNAL GREEN MUSEUM.

The removal of the so-called "Boilers" from the front of the South Kensington Museum, afforded an opportunity for utilizing those parts of the structure which were available for such a purpose, in the erection of a subsidiary museum in the east of London. The tendency of modern arrangements has led to the gradual removal of collections of works of art and objects of instruction further westwards, and

so effectually deprived "East-enders" of their share in the enjoyment of those treasures, that, it was little less than a scandal when it was, unwisely, we think, decided to shift the most popular part of the British Museum from the centre of the city to its extreme western boundary. The transference of the India Museum from Leadenhall Street to the lofty third floor, or fourth floor, of a house in a back street of Whitehall, left only the Tower and its armouries for the use of the millions, who not only work as hard as their more fortunate neighbours of the west, but have greater need of what teaching might be had from such collections. The Tower itself is a fixture; but it was at one time actually suggested that the armouries should be removed from within the walls which had so long and so appropriately contained them.

At last, it has been found practicable to erect what will certainly serve the turn of the "East-enders" more effectually than the largest collection of lions' skins stuffed with straw, and furnished with glass eyes, or hides of elephants, crocodiles, and what not, diversely filled by the most skilful "taxidermists," and posed with "the strictest regard to nature." A building has been erected which is adapted to the purpose it is intended to serve, and it has been furnished with educational objects; and nowhere was such an institution more wanted than in Bethnal Green, where many artistic industries exist. Sir Antonio Brady, who, together with the Rev. Septimus Hansard, Rector of Bethnal Green, Mr. Clabon, and Dr. Millar, &c., advocated the formation of such a museum, indicated a site, close to the Mile End Station, a mile and three-quarters from the Bank, two miles from the General Post-Office, and in all respects suitable for such a building. "The land in question was bought as a gift to the poor in King James's reign, when this part of London was open fields, and the trustees, with the consent of the Charity Commissioners, have unanimously agreed to sell the land for the purposes of the proposed museum." Such was the declaration of the Committee who urged the matter on the Government. In reply, it was stated that "My Lords regret that Mr. Brady's offer on behalf of Bethnal Green can be adduced as the sole proof of the practical earnestness of the several districts of the metropolis to act in establishing district museums." The "Boilers" had, when it was decided to remove them from South Kensington, been suggested by the authorities as well fitted to supply buildings for the reception of educational collections in divers parts of London; when Bethnal Green alone offered to receive such a gift, "My Lords" rightly offered the whole of the iron columns, flooring, stairs, warming apparatus, &c., exclusive of the corrugated iron case, to which the term "Boilers" was more strictly applicable, and declared the necessity for brick walls and a slate roof instead of iron. The offer was accepted, with its conditions; the result is the handsome building of dark red brick.

At the beginning of the present year the building was sufficiently advanced for the reception of objects. Two collections, formerly exhibited in the iron buildings, already existed in the South Kensington Museum ready for transfer to Bethnal Green, the Animal Products Collection, intended to illustrate the various applications of animal substances to industrial purposes, and the Food Collection, described as one of the most popular divisions of the Museum. These are to be found on the ground-floor. The galleries of the building on the first-floor are at present assigned to Paintings and other Fine-Art objects. The whole of the paintings have been supplied by the generosity of Sir R. Wallace. These Art Treasures, collected by the late Marquis of Hertford during a period of thirty years, have hitherto been comparatively unknown to the English public, a large portion of the whole having been specially brought over from Paris at the expense of Sir Richard. The basement of the building contains a range of spacious and well-lighted rooms. A portion of this will serve as refreshment rooms, and it is proposed to use the remainder for a library, and rooms in which classes may receive instruction

in the various branches of science and art. The building stands within a space which will be appropriated as a garden,—one could wish the site were ten times larger than it is, and available for this purpose. How remote from the ordinary paths of people who live at the West-End this locality is, could not be made more apparent than by the fact that the authorities have felt it needful to place, on the back of their card of invitation directions for finding the new building.

That the most accomplished person will be abundantly rewarded if he visit this new institution may be safely asserted. The character of the Hertford Collection is well known to all who remember the Manchester Art Treasures Exhibition. Besides, here are to be seen a large number of paintings by modern French artists of the highest genius and greatest popularity. Sir Richard Wallace is fortunate in possessing many small paintings, representing what appear to be first thoughts for works which are known all over Europe, in addition to many specimens of considerable dimensions, and second to none in artistic value. The whole, including water-colour drawings, amounts to nearly seven hundred examples, the greater number of which, if not the whole, are precious. It has been the hope of Sir Richard Wallace, in thus lending his treasures for public use, that the east and the west of London—those, broadly to say, remote poles of the city—may be brought together by a common attraction. If the west will visit the east, it will at once see how much needs to be done there; if the east enjoys the pictures, surely the owner will have done well to lend them. We understand they will remain at Bethnal Green for at least a twelvemonth. The Museum will be opened to the public, with some ceremonies, on the 24th instant. On Mondays, Tuesdays, and Saturdays, the public will be admitted free, from 10 A.M. till 10 P.M.; on Wednesdays, Thursdays, and Fridays, these being students' days, a fee of sixpence will be charged to the public for admittance, the hours being from 10 A.M. till 6 P.M.

In the South Gallery will be found many English masterpieces, including portraits by Reynolds and Gainsborough. *The Duke of Queensberry* (No. 1), a fine piece of its kind, is by the former; likewise *Mrs. Robinson*, or "*Perdita*" (3), of questionable fame and unquestionable charms. Here is the same artist's *Miss Bowles* (7), known to many by the title of, "*Love me, love my Dog*," or "*Miss Bowles and her Dog*," the subject of Grozer's noble mezzotint. Near this are the famous *Nelly O'Brien* (8), and the masterpiece *Miss Carnac* (10): *Mrs. Hoare and Son* (17), like '*Nelly O'Brien*,' was recently at the Royal Academy. Less known is the Hertford version of the much-admired *Strawberry Girl* (20), which formerly belonged to Rogers. *Mrs. Braddyll* (30) supplied a theme for one of the finest engravings of the English school—a work so choice, that many will be slightly disappointed with the picture, which formerly belonged to Lord C. Townshend. Near to these hang Gainsborough's fine *Portrait of a Lady* (5), *A Highland Group* (11), by Sir E. Landseer, and *A Humble Friend* (47), by the same. There is a charming portrait, called *The Earl of Hertford* (12), and doubtless the work of Janet. Likewise, Wilkie's *Scottish Lassie dressing* (14), and another, *Lady Theresa Lewis* (27), is famous as a good specimen of G. S. Newton's work, and interesting on account of the great popularity of the lady in former days. Here is Stanfield's *Bacharach, on the Rhine* (29); also a marvellously delightful collection of landscapes by Bonington, including *Venice* (48), *The Tower, Rouen* (42), besides several figure pictures. We commend all these to lovers of colour and chiaroscuro.

Among Dutch and Flemish masterpieces let us name Cuypp's noble *River Scene* (54) and *Dortrecht* (68); a richly-painted *Family Group* (56), by G. Coques; Van Dyck's pair of portraits, recently at the Royal Academy, of *P. Le Roy* (62) and his *Wife* (58), and his *Virgin and Child* (98), which was in Cardinal Fesch's Collection, and his *Paris* (117). Also fine specimens of De Vos, which will

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enhance his popularity; several masculine groups of still-life by Weenix, others by De Heem; Hobema's *Landscape* (76), dated 1663, *The Watch Mill* (141), will charm all men. Note Rubens's *Portrait of Helena Forman* (82), and the celebrated large landscape, not what it was however, styled *The Rainbow* (87). Sir A. Moro's *Robert Dudley, Earl of Leicester*, (94) is a very fine specimen of the skill of one of the greatest portrait painters. By Rembrandt are, *Portrait of the Burgomaster Palekan and his Son* (100), and *The Unmerciful Servant* (101), once at Stowe, which may be studied with considerable profit; likewise others of even greater merits. We cite these as specimens of a collection which comprises treasures by so many artists, that it will suffice to name a few among them: thus, Ruysdael, *Landscape with Waterfall* (80); Maas, W. Van der Velde, Both, Claude, Vander Neer; De Hooghe's exquisite *Interior, with Woman peeling Apples*, (105) is irreproachable; Mieris, Van Huysum, Dou, Wouvenmans, Van Ostade, Metsu, K. Du Jardin, Jan Steen, D. Teniers. Among Italian pictures we have, Canaletti, Guardi, Titian, *The Rape of Europa* (313), and others; among Spanish painters, Murillo and Velasquez will please diverse tastes. Among works by modern French masters we noticed Robert-Fleury's *Charles the First at St. Just* (336), one of his best productions; many pieces of painted jewellery, by Decamps, so gorgeously fine that they will greatly raise his reputation in England; a noble sketch by Prud'hon, *The Assumption of the Virgin* (341), and *The Repose of Venus* (343); works by H. Vernet, L. Coignet, T. Rousseau, M. Carot, C. Troyon; M. L. Gallait's dramatic *Duke of Alva, the Oath* (361), and M. Marilhat; *The Repose in Egypt*, by Delaroche (365), likewise his *Richelieu on the Rhone* (489), and *The Last Sickness of Richelieu* (483), and his celebrated *Princes in the Tower* (520). Ary Scheffer's *Francesca da Rimini and Margaret at the Fountain* (366 and 367) will attract abundance of popular admiration; Delacroix's sketch for *The Death of Marino Faliero* (371) will attract attention. Besides these are many of Greuze's costly productions, not desirable, we think, for such an exhibition as this, and a goodly assortment of Watteau's sparkling works. There are also numerous examples of the powers of Baron Leys, M. Fragonard, MM. Ziem, Desportes, Landelle, St. Jean, Schopin, and Pater; G. Poussin, Lancret, Diaz, Léopold Robert, *Calamé*, Mdle. R. Bouheur, M. T. Couture, *The Portrait of Napoleon the First*, by Gros, and a host of others. These serve to illustrate the French school. Add to this hasty enumeration a rich collection of water-colour drawings, and the reader will fairly appreciate the splendour of the collection.

## HISTORICAL MONUMENTS.

The Elms, Ulting, Maldon, June 17, 1872.

THE letter requesting the Society of Antiquaries to prepare a list of Historical Monuments was written by Mr. Layard, who was then Chief Commissioner of Works, and not by Mr. Ayrton, as stated in the *Athenæum*, June 15. At the Anniversary Meeting of that Society, April 23, 1869, Earl Stanhope, the President, said that the official communication (dated Feb. 13, 1869) was accompanied by a private letter from Mr. Layard to himself, explaining more fully the object he had in view. So far from Mr. Ayrton deserving the credit of the appointment of the Sepulchral Monuments Commission, he has since stated that he refuses to be bound in the matter by the act of his predecessor.

Our megalithic monuments and earthworks should be placed under the protection of Government, like those of France, Belgium, and Holland. To show the urgent need of this being done, it is sufficient to say that, in 1869, the "Great Tolmen," in Cornwall, was destroyed for the sake of its granite; in 1870, a farmer ploughed away part of the Dorchester Camp; and last year a portion of Avebury, one of the most important pre-historic monuments in the world, was sold for building purposes. Fortunately, Sir James Lubbock, hear-

ing of the latter piece of barbarism, bought the land, and so averted the destruction.

JOHN PIGGOT, JUN.

## WESTMINSTER ABBEY.

It has been decided to erect a painted window in the Abbey to the memory of the unfortunate officers and men who were lost in H.M.S. Captain. The Abbey has been so much disfigured of late years by the stained glass placed there, bad both in colour and design, that I trust you will allow me, through the medium of your columns, to beg the Dean and Chapter not to allow any addition to be made to those "abominations" that already exist,—only to designate the worst, the Stephenson, Locke, north transept (Crimean), and clerestory windows. The Brunel window is a success (in all but its position), from the simple fact that it was designed by a real artist, and that the manufacturers acted under the directions of Mr. Holiday. My object, then, in writing is to beg Dean Stanley to re-assure those interested in the matter, by kindly telling them, (1) that an artist *entirely independent* of the manufacturers will design the "Captain" window; (2) that it will not be all blue, red, and green, and so exclude daylight, but that plenty of white glass will be introduced; (3) that in designing the window full consideration will be given as to on which side of the church it will be placed.

I repeat that the internal aspect of the church has been so ruined of late by the character of the windows introduced, that I trust you will kindly insert this letter in your columns, by way of drawing attention to matters which I am sure Mr. Gilbert Scott will agree with me in saying require an immediate remedy.

Y. C. E.

## ARCHÆOLOGY IN ROME.

Rome, June, 1872.

WITH the pleasant spring season, when so many quit Rome, just at the time at which life in this city is becoming most agreeable, a change comes over the sphere of archaeological proceedings. The societies dedicated to those pursuits suspend their weekly meetings, and works in the Catacombs cease; but other *scavi*, such as those on the Palatine and Forum, continue, as do also those in the Campagna, and even at the unhealthy Ostia, till the summer is advanced; and archaeological publications, the *Bullettino* and *Annali* of the German Institute, and the *Bullettino* exclusively devoted to Christian antiquities, which is wholly from the pen of the Chevalier de Rossi, are kept up throughout the year. The British and American Archaeological Society closed its season on the 12th of April, with a lecture from Mr. Parker 'On the Roman Monuments of the Second and Third Centuries,' comprising the period of the Antonine and Gordian Emperors. At the German Institute the last meeting was held in the third week of the same month; the Friday after falling upon the 21st of April, traditionally celebrated as the anniversary of the founding of Rome, being the final term, as the birthday of Winckelmann is the date of commencement for that Society's annual sessions.

The works on the Palatine, and in that excavated area in the Forum which is continually widening, and now reaches the limit of the only high-road that directly traverses that classical centre, still attracts multitudes on the two days in the week when both hill and hollow are in all parts accessible to the public. The system of thus throwing open the area into which we descend from the modern level of the Forum, as well as the high ground of the Palatine, on Sundays and Thursdays, was inaugurated appropriately on the 21st of April. On that occasion some beautiful, novel, and very conspicuous objects attracted the attention of visitors of all classes, who whiled away the time till sunset among majestic ruins, temples, and arches, now more fully brought into view. Among the heaps of marble remains, crowded around the Corinthian columns of the noble ruin which, whatever its real character, I may call by the now generally accepted name, the "Castor and Pollux Temple,"

the more noticeable antiques are architectonic fragments, friezes, and cornices of a very rich character, a few mutilated busts, and parts of a colossal male statue; also, on a small equilateral altar, rilievi, at their sides, of graceful design and representing quiet rural subjects, animals browsing or reposing under trees, and beside the trunk of one of these, with spreading foliage, a shepherd's crook and bill-hook, as if there laid by some rustic just gone to his noonday rest. Other fragments of sculpture and architecture, and lippi with inscriptions, have been placed on the low pilasters which Signor Rosa has erected (much to the dissatisfaction of many) in the ample area of the Julian Basilica. More noticeable than the sculptures here seen are some of the epigraphs, in letters of various style, a few of which I may transcribe as interesting. That which excited most curiosity on the 21st of April, having been found a few days before that date, is on a broken cornice, in small, indifferently formed letters, with the red paint now revived on them: "Romulus Martis F. Rex Ann. — De Cœnensibus K. Mar. — Martis F. Rex. II." Here the repeated mention of the Divine parentage of Romulus, "Martis Filius," displays a feeling which partakes of the romantic, the poetically magnifying tendency, not ascribable to high antiquity in the epigraphic range. May not this be some later added inscription on the restored buildings of the temple which that king is said to have dedicated to Jupiter Feretrius, and where he placed the *spolia opima* taken from the King of Cœnina in the first Sabine war? On the day of the "Natale di Roma," the shaft of Syenite granite on which was placed the marble bearing this inscription, was adorned, in truly Italian taste, with a festoon of bay-leaves and roses. On another marble cornice, found near the Castor and Pollux Temple, we read an epigraph in large letters, displaying the grandiloquent and adulatory style of the declining empire: "Dominis Omnium Gratiano, Valentiniano et Theodosio Imperatoribus T. Val. Sept. Bass. — V. C. Pref. Urb. Maiestati eorum dicavit." Another, in the best orthography, to Marcus Aurelius, reminds of the censorship assumed by that Emperor: "Censura Veteris Pietatis Singularis Domino Nostro—Fortissimo Invictissimo Domino Nost. Marco Aur. Va." The words "Opus Polycleti," on the fragment of a pedestal, indicate the erection either within or in front of the Julian Basilica, where we now see this pedestal of a sculpture ascribed to that great artist. More remarkable is the Greek dedication on an altar, telling of a visitation of pestilence, and the gratitude towards the gods who were piously supposed to have driven away that evil: "Ἀπὸ τοῦ κακοῦ θεοὶς ἐκ Ὀρακulo." On the pavement of the Basilica, which is of rich marbles, now restored, are inlaid some fragments of things for other use, and some of those *tabule lusoriae*, often found among Roman antiques—one with the moral admonition for gamblers: "Bince (sic)—gaudes—perdes—plangis (sic)."

The most valuable art objects, among late discoveries in or near this city, have come to light not in any centre of classical monuments, but in that Campus Veranus, where the matron S. Cyriaca (martyred A.D. 302) opened catacombs for Christian use on her estate, and where the extramural S. Lorenzo and the great public cemetery now occupy the ground beyond the Tibertine Gate. Here were exhumed not long ago two statues; one, the smaller, about two and a half feet high, a Cybele seated on a throne, in flowing garments, and veiled, with a sceptre in the left hand, and in the right probably some other object, now lost, together with the hand and part of the arm; this statuette, not striking for dignity or beauty, though distinguished by good treatment of draperies, was found (as was also the colossal bronze Hercules, now in the Vatican) deposited in a niche, built up manifestly for the purpose of at once concealing and preserving it. Near it lay another statue, on a larger scale, about four feet high, the youthful Hercules, the head and feet broken off, but those and a few other severed parts found with the rest at the same time,—the most graceful

and delicately moulded statue of the god that I have ever seen; the countenance, with a laughing expression and boyish air, the figure somewhat more mature, though still juvenile, and having no other drapery than the lion's hide, which muffles head, neck, and shoulders like a hood. The club, broken off, is held in one hand, and on the same side is (apparently to the shoulder) slung a short sword, in an embossed sheath, which, being also broken, the mode of fastening cannot be well discerned. For the present, both these sculptures lie in a magazine of the Capitoline Museum, awaiting the requisite restorations before being exhibited in one of the public halls. Beside them we see, in this depot, several busts of Italian celebrities ordered for the series adorning the avenues of the Pincian Gardens, one of the last additions to which, now seen in its place, is a finely characterized head of Giordano Bruno. A disaster is to be noted in the fate of another work of modern Roman art, the bronze colossus of St. Peter, ordered by the Pope for the monument in the Janiculum Hill commemorative of the Vatican Council. It came out of the furnace in the foundry a headless monster.

The more the field of antiquarian research expands in and around Rome, the more do we see, on every side and in every style of building, Baths, Thermae, Lavacra, Balnea; and the more must we be convinced of the importance of such establishments to ancient Roman eyes. Proofs of this, in fact, pervade Latin literature. Who does not remember the vivid picture of the splendours of the Bath in imperial times, contrasted with the rude simplicity which satisfied the great Scipio in his retreat at Linternum, as we learn from one of the most interesting among Seneca's letters (Ep. 89, lxxiii.)? Even the stoic Epictetus, who despises all superfluities, draws lessons for the conduct of life from the experiences, good and bad, of the public baths—see Chapter ix. of his famous *Enchiridion*. Highly curious and complicated buildings destined for such uses have lately been brought to light on the north-eastern slope of the Palatine, between the Arch of Titus and that of Constantine, a site where, till but a few weeks ago, nothing was seen except a steep, shelving bank, divided into half-natural terraces, and overgrown with grass and weeds, above which, on the hill summit, extend the gardens of the S. Bonaventura Convent among imperial ruins. The recent discoveries add to the picturesqueness of a unique scene, linking the groups of the Forum and Palatine monuments with the triumphal arches and the Colosseum. Most conspicuous (though not an altogether new part of the discovery) are several lofty piles of enormous, regularly hewn stone-work, near the Titus Arch, and now more fully displayed to view by the clearing away of soil. Some of these stone masses are surrounded by cumbrous walls of mediæval brickwork, remains of the castle built here by the Frangipani, A.D. 1130, and called (because at one time used as a magazine for documents and archives) *Turris Chartularia*—a fortress which absorbed the imperial arch, converted by the Frangipani into an outer bulwark, and from the summit of which the mediæval ruins were not removed till the arch was restored by Pius the Seventh, 1822. A front of construction in good antique brickwork, propping up to its eastern altitude the side of the Palatine behind these newly-discovered ruins, is now brought into view. This surface displays the arched openings of chambers in three stories, those on the ground-floor alone accessible, and still retaining their vaulted roofs, with much of the painted stucco on their walls. We may ascend a dilapidated staircase and reach a high terrace among these ruins, whence is enjoyed an impressively beautiful view of monuments and churches, gardens and distant mountains. Below these more ancient buildings on the hill-side extend the numerous structures, crowded together without apparent unity of plan or symmetry, which, till lately, were all buried under soil and verdure. Exploring this labyrinth, we find nothing but bath chambers, and others that seem to be vestibules or accessories of the bath-

room; the partition-walls of different height and few of the interiors roofed over, though most of them retain traces of olden magnificence—prostrate shafts and colonnettes of green-veined *capellino* and other marble pavements, inlaid with porphyry and serpentine or *giallo antico*, &c. In several chambers the whole apparatus of the marble-lined bath is still seen, with descent by steps, and the terracotta calorifers set in the thickness of the walls. A small hypocaust is at once recognizable by the arrangements requisite for the furnace. Most conspicuous is one building, larger than the rest, and still in part roofed with a hemicycle opening on one side, like the apse of a church, this part containing a semicircular platform raised at the height of about two feet, with an oval cavity in the midst, lined with the same marble as is the platform-summit. At the bottom of this cavity passes a narrow channel for water; and here, no doubt, we have before us an apparatus for the hot bath, round which the bathers would sit on the marble ledge provided, the lower limbs only in the water. The marble incrustation in this apsidal chamber is of the richest Phrygian *paonazetto*, *giallo*, porphyry, &c. Some Christian lamps, with the usual symbols, have been found here; hence, and also from the character of the masonry, the rudest in the outer walls, the inference that this building may have been used for Christian worship, and perhaps in part re-erected as a basilica, the ecclesiastical record of which has yet to be searched for. The faithful may, possibly, have applied the arrangements of the bath, ready at hand, for the purposes of the Baptistry. At the southern side of these ruins, in a narrow area, bounded by a steep bank of earth not yet removed, opens a descent by stairs into a dark abyss, into which, however, one may penetrate without torchlight, finding at the foot of the steps a round well of clear water, but probably in part filled up, being now only about half a foot deep. By whom erected, and at what date, were these numerous bath-chambers, who shall say? The masonry does not indicate the best nor the very worst period of the Empire. Private baths, of splendid character, were not added to the patrician mansions of this city till its sixth century; and it was not before the year 729 of Rome that the first Thermae, destined for public use, were erected by Agrippa. It is probable that these chambers under the Palatine had no connexion with the imperial palace, that they were public, though not gratuitous baths, and were designed especially for the benefit of those wealthier classes, whose favourite rendezvous was the Forum or the Via Sacra. The regionary Publius Victor informs us that in the Regio IV. of ancient Rome, where these ruins exist, there were no fewer than seventy-five *balnea privata*, besides the "*Balneum Daphnidis*," no doubt of more importance and for other uses. Yet this Regio, called *Templum Pacis*, from the fane built by Vespasian within its limits, was, though most distinguished for public monuments, the narrowest in extent of the fourteen into which the "Urbs" was divided by Augustus.

A few other items may be added to this catalogue of recent archaeological discoveries. On the high ground of the Quirinal, near the Porta Pia, the cuttings for the foundations of an immense building, to accommodate the Ministry of Finance, have gone through a part of the agger of Servius Tullius, and laid bare some remains of that King's wall in several stone courses of tufa; and at one point a relic of the Porta Collina, in the same fortifications, has been identified by antiquarians. In the Antonine Thermae the ancient pavement has been almost entirely brought to view, disencumbered from enormous heaps of *debris* and grass-grown soil; and a fine torso of Hercules, here found some years ago, is now set on a half-column of *giallo antica*, in the great exedra of these imperial baths. In a vineyard near these ruins, some *scavi*, ordered by Mr. Parker, and carried on in the name of the British Society, have opened several chambers at considerable depth, which, from the masonry and the remnants of decoration, may be supposed to

belong to the great palace found some years ago in another vineyard, below the southern side of the Thermae, and traditionally called the "Villa of Asinius Pollio," but more probably an imperial residence of the second century, erected either by Hadrian or Antoninus. Labours are continuing in the villa of the former emperor, near Tivoli, where the main object hitherto has been the disentanglement of those far-extending ruins from thickets and wild-growth, without (I am glad to say) any disrespect to the noble forest trees, which shade with their dark evergreen foliage, and also add grandeur to the decayed structures of what may be called rather a city of palaces than a single residence. No orders from authorities are now requisite for wandering at will over that most impressive scene of desolate grandeur, reclaimed and beautified by Nature as her own. The works in the Catacombs, totally suspended since June, 1870, were recommenced in last November, and have since been continued principally at two points within the great subterranean necropolis, extending between the Appian and Ardeatine Ways, and comprising the Catacombs of Prætextatus, remarkable for their constructive details, in the best ancient brickwork, with much architectonic ornament, rather than for symbolic sculptures or paintings like those in other similar hypogæa. The propping up of the underground corridors has been one of the labours occupying the workmen for some time. On the whole, the enterprise of exploration in these ancient cemeteries has, unfortunately, languished, and it is said owing to want of funds, since the change of government. The new authorities have not interfered in any way, leaving this sphere exclusively to ecclesiastical control, and all that is undertaken therein to the same board, the "Commission of Sacred Archaeology," which superintended the works under the Pontifical rule, and owed its existence to Pius the Ninth.

One of the last excursions of the British Society was to Ostia. There the *scavi* are no longer performed by miserable *galeotti* (convicts), but by paid, and, probably, more capable labourers, who seem to ply their task well. A few soldiers are lodged in the solitary castle built by Sangallo for the Cardinal who became Pope Julius the Second. Several halls and courts, with traces of decoration, mosaics, &c., were discovered in the spring of last year, close to the left bank of the Tiber, and at a slight depth below the average level of the sea-coast. These are now shown to belong to the system of extensive buildings unearthed several years ago, and at first believed to be Thermae, but now identified as a palace of Commodus, comprising spacious halls for the bath, and with a temple of Mithras annexed. The Chevalier de Rossi has reported his late researches in the National Library at Paris, where he lighted on a MS. by Gavin Hamilton, the artist who carried on *scavi* at Ostia on his own account in 1788. That gentleman collected in his MS. notes the proofs that Commodus had a palace at this seaport, with a Mithraic temple annexed to it, like a crypt (dark, as suited the mysteries of that worship), and that this residence was eventually given by the same emperor to a favourite freedman.

Among the signs and agencies of superior organizations affecting antiquarian and other interests, under the new Government here, is the formation of an Archaeologic and Paleographic Society or Council (*Consulta archeologica-storica-paleografica*), composed of five members, the Signors Amara, Cantù, Conestabile, Gori, Ferrari, Minervini, Tosti, and Tabarrini. At one of the most important of the monthly sessions hitherto held by this "Consulta," persons of distinction, and formerly engaged under the pontifical authorities in different walks,—De Rossi, the two Visconti (uncle and nephew), and the architect Count Vespignani, also Signor Rosa, Prof. Henzen, and the historian Gregorovius,—were invited to attend and give the Council the benefit of their suggestions; the subjects discussed on this occasion being various—museums, public libraries, schools of paleography, the recent discoveries, and best means of restoring



or preserving monuments, &c. It was advised that an Archaeological "Rivista" should be founded in Rome, as an official organ for such interests, and for the report of proceedings, with co-operation, in the way of contributions, &c., from the directors of the national museums throughout Italy—a desideratum never yet supplied (the sole periodical of that description being of German, not Italian, origin) in this city, where it is so much wanted. The capital of Italy has been in this respect surpassed even by such a town as Como, where recently appeared the first fascicoli of a "Rivista Archeologia della Provincia di Como," edited with zeal and learning by the Commission of Antiquities for that province, and in its first number dwelling especially on the ecclesiastical monuments of that city on the lake. The co-operation of such men as De Rossi and the two Visconti, who have hitherto refused office, and stood systematically aloof from all connexion with the new authorities, is a token of a conciliatory spirit, which must be hailed with pleasure. Hitherto it has been objected, and not without cause, that too much is left entrusted to a single individual, and that the public opinion is too little consulted as to the monumental wealth of this city; and the attempted restorations which we have seen here of late are justly condemned by many as an outrage to the dignity of historical antiquities. The intervention of such a body of savans as the above-named "Consulta" promises a better system, and an agency subject to responsibility and revision for the future. It will not be so easy, we may believe, to set public opinion at naught under the constitutional, as under the theocratic Government.

I may add a piece of intelligence interesting to many. The Municipal Junta has nominated a new Commission of Archaeology in place of that created soon after the change of Government here, and composed of seven members: Giovanni Battista de' Rossi, Carlo Visconti, Augusto Castellani, Virginio Vespignani, Rodolfo Lanciani, Francesco Viteschi, and Pietro Rosa. The acceptance of office by the first, second and fourth of the above-named gentlemen is noteworthy, and implies, in fact, alliance and conciliation between those hitherto opposed. Abilities ably exercised under the pontifical authority are thus secured for support and co-operation to a Commission in which the other element, the party represented, we may say, by Signor Rosa, is also found. This measure promises a better system of procedure, through united agency and deference to the counsels of all, instead of dependence on the decisions of one—which latter practice is believed to have been too commonly that of the formerly appointed Commission.

Another satisfactory thing, of which I have just heard, is the foundation of a "Circolo Filologico" in Rome, due to private exertions and intelligence, and on the method of a Society, similar in character, at Turin. A meeting was held on the evening of the 1st inst., to discuss the means that should be adopted for promoting the objects in view. The Society intends to open schools for modern languages, with a minimum of fee for admission of pupils; also reading-rooms, with the usual advantages of a literary club. The Roman journal, *La Libertà*, observes, in this reference, that "the authority and serious character of the individuals who are at the head" (of this undertaking) "are a sure pledge that our new 'Circolo' will be enabled to compete with those of the same nature which are already flourishing."

C. J. HEMANS.

#### SALES.

Messrs. Christie, Manson & Woods sold, on the 15th inst., the following pictures:—H. Bright and J. J. Hill, *Going to Market*, 63*l.*—H. Bright, *View in Sussex, looking to the sea*, 48*l.*; *Bolton Abbey*, 50*l.*—Mr. G. Cole, *Donkeys and Sheep*, 32*l.*—Mr. V. Cole, *A Landscape, with peasants and sheep*, 31*l.*—J. Constable and Mr. T. S. Cooper, *A Landscape, with sheep*, 52*l.*—T. Danby, *The Departure of Ulysses*, 75*l.*—Mr. Deane, *Interior*

of a Cottage, with children and a dog, 79*l.*—J. W. Horlor and J. J. Hill, *Feeding Calves*, 78*l.*—J. B. Pyne, *Caernarvon Castle*, 93*l.*; *Skelwith Brigg, from Loughing Fell*, 96*l.*; *The Post Town of Luino*, 42*l.*; *Criccath Castle*, 43*l.*—Mr. J. Syer, *An Autumn Afternoon on the Conway*, 89*l.*; *Near Chapel Curig*, 74*l.*—J. Wainwright, *Flowers and Stuffed Birds on a Table*, 65*l.* Drawings: Mr. F. Goodall, *A Breton Peasant and Girl on a Grey Horse*, 60*l.*—Mr. T. S. Cooper, *Cattle in Canterbury Meadows*, 43*l.*

#### Fine-Art Gossip.

THE private view of the Exhibition of Works of Art in Black and White, Egyptian Hall, Piccadilly takes place to-day (Saturday), and will be opened to the public on Monday next. This gathering contains a large number of fine works, and has great claims on the attention of students and amateurs.

THE Seventh Exhibition of Cabinet Pictures by British and Foreign Artists, at the New British Institution, Old Bond Street, was opened on Monday last.

THE Arundel Society will publish, early in the autumn, a selection of transcripts from the well-known collection belonging to the Duke of Devonshire, comprising twenty of the more important of the series known as "The Chatsworth Raphaels," which ranks second only to the Oxford Series. The reproductions will be in autotype, and printed from negatives belonging to the Science and Art Department. The same Society will also publish a work on the Architecture of the Ruined Buildings near Delhi, by Lieut. H. H. Cole, R.E.

MR. POYNTER has undertaken to paint a picture, and its predella, for a niche in the chancel of the new church of St. Stephen, at Dulwich, an edifice which is near the railway station. The niche is a recessed arch of Decorated form, and will be divided into unequal portions by the two pictures in question. The artist is now occupied with these works, and will finish them as soon as practicable. The upper portion represents the trial of the Proto-Martyr: the false witnesses are urging their case against him; he alone perceives the heavenly rays which enter the chamber. The saint stands before the tribunal, in appropriate costume, and his attitude is extremely well conceived. His expression is pure and beautiful. Nothing could be conceived more successful than Mr. Poynter's design; it is treated in a monumental manner, which is perfectly suited to the place it is to adorn. The predella represents the saint being led from the gate of the city in charge of Roman soldiers, who, for the time, protect him from the violence of the mob; the latter gather and carry stones. This design is as expressive as the other. When both are completed, we trust to examine them at greater length.

EVERY one recollects the Musée des Souverains in the Louvre, a collection of antiquities, works of art, and articles of personal interest, all connected more or less closely with the sovereigns of France,—from the ornaments which were found in the tomb of Childeric at Fontenay to that chair of which the latest interest is that Napoleon the First used it at Boulogne. These objects had been gathered from museums, libraries, and other establishments. By a recent decree of the President of the French Republic, they are to be returned to the places from which they were taken twenty years ago.

THE public gallery at Brussels acquired, at the sale of the collection of the late Mr. Middleton, two portraits of Philippe le Beau and Jeanne la Folle, which have been attributed to Memlinc. These works are said to have been brought from the church at Zierck, in Zealand. The same museum has been, at least apparently, fortunate in securing another work attributed to Memlinc, a triptych, formerly belonging to M. Wolsey-Moreau, of Paris. The central panel represents Christ crucified, lamented by the Virgin and St. John, and worshipped by a knight

and lady—the donor and his wife, and a page. Behind the knight is his shield of arms, which has been thought to indicate that the picture once belonged to an Italian family, if not to a member of the House of Sforza. In the background is a landscape, with a fortified city, the walls of which are reflected in still water. The left wing shows the Virgin adoring the Infant Christ, with St. Francis of Assisi kneeling and presenting a gentleman who holds a falcon on his fist, and is clad in a brocaded tunic, under a mantle of scarlet and ermine. On the right wing are SS. John the Baptist, Barbara, and Catherine. The wings respectively bear, on their exteriors, figures of SS. Jerome and George, in grisaille.

#### MUSIC

MUSICAL UNION.—AUER, from St. Petersburg, and M. LOGÉ, Pianist, from Brussels, TUESDAY NEXT. Quartet, A Minor, No. 1, Schubert; Trio, E flat, Piano, 2*as*, Schubert; Solo, Violin, Auer; Quintet in C, Beethoven; Polonaise in A flat, Chopin.—Tickets at the usual places, and at St. James's Hall, 10*s.* 6*d.* each; and Family Tickets, to admit Three, One Guinea.—J. ELLA, Director, 9, Victoria Square.

ROYAL ALBERT HALL. Oratorio Series.—SACRED HARMONIC SOCIETY.—Conductor, Sir Michael Costa.—WEDNESDAY, July 2, 1872, will be performed Handel's Oratorio, "JUDAS MACCABEUS." Principal Vocalists:—Madame L. Sherrington, Miss Julia Elton, Mr. Sims Reeves, and Signor Felli. Band and Chorus, 1,000 performers.—Tickets, 2*s.* 3*d.*, 4*s.*, 5*s.*, 7*s.* 6*d.*, and 10*s.* 6*d.*, at No. 6, Exeter Hall; the Royal Albert Hall; and usual Agents.

#### CHERUBINI'S 'DEUX JOURNÉES.'

WHEN it was the practice of Italian Opera-house Directors not only to import renowned singers, but also to invite to this country distinguished composers, in order that works might be written expressly for this country, Cherubini was engaged to produce operas for the King's Theatre. This was in 1785, when he was in his twenty-fifth year. Before he was of age he brought out, in Florence, his native town, 'Quinto Fabio,' which he re-wrote for Rome in 1783. An *opera-buffa* done at Venice, 'La Sposa di tre Femine, Marito di Nessuna,' and the serious operas, 'Alessandro nelle Indie,' 'Armida,' 'Adriano in Siria,' 'L'Idalide,' 'Il Mesenzio,' were the works which induced his engagement in this country. He brought out in London 'La Finta Principessa,' in 1785, as well as 'Demetrio,' productions followed by 'Giulio Sabino,' which, proving a failure owing to inefficient execution, caused his departure from England in 1786. Subsequently, he composed 'Iphigenia in Aulide,' which had marked success in Turin, Milan, Parma, and Florence. His visit to Paris in 1788 led to his adoption of France as his country, and with the exception of an engagement he fulfilled in Vienna, where his 'Faniska' was first represented, in 1806, Paris became his place of abode until his death there in 1842, at the advanced age of eighty-two. His compositions, therefore, for the French lyric stage had a mixed character, in which there was little indication of the Italian school of his epoch, but in which can fairly be recognized the founder of a school—so much so, indeed, that it may be affirmed he created Méhul, Lesueur, Spontini, Halévy, &c. His 'Faniska' was so much admired by Haydn and Beethoven that they pronounced Cherubini to be the great master of his age. But Cherubini ran counter to the opinions of the first Napoleon, and his operatic works were under a cloud for years. Perhaps it was because he had set to music the Republican songs of the stormy days which preceded the Consulate and Empire. At all events, Cherubini made peace with the Royalists, at the return of the Bourbons, by composing a sublime Requiem to the memory of Louis the Sixteenth, and a magnificent Mass for the Coronation of Charles the Tenth, at Rheims. He had never made his peace with the Emperor, who preferred Paesello's music, and that of Zingarelli. The independence of character which Cherubini possessed, rendered him a subject of terror to all who came in contact with him; the musician who had taunted Napoleon in smart repartee, was not likely to be very conciliatory to inferiorities and mediocrities. He could unbend, as he did, indeed, with Auber and Halévy, his pupils,

and, in an interesting interview described by Mendelssohn. But as the austere Principal of the Conservatoire he rendered important services to Art. His method of counterpoint and fugue, and his exercises for the pupils, prove him to be a master of technical details, whilst his Masses, Requiems, and other sacred compositions, place him in the very front rank of musical master-minds. In his operatic works, he almost invariably has laboured under the disadvantage of having set indifferent libretti. His 'Demophon' had a bad look. 'Lodoiska' was awkwardly written for him, although the story, which has something of the 'Richard Cœur de Lion' and 'Fidelio' in it, had points of interest: yet 'Lodoiska,' composed for the Salle Feydeau in 1791, really revolutionized the lyric drama. His 'Elisa, ou le Mont St. Bernard,' in 1794, had a wretched book. In 1797 his 'Médée' came out. What a dull, heavy libretto is attached to that great creation is, of course, well known to all amateurs who heard the Italian adaptation at Her Majesty's Theatre, where the splendid singing and energetic acting of Mdle. Tietjens have not been able to give vitality to the work. If the grandest and most imposing music of Cherubini is to be found in 'Médée,' his most thoroughly dramatic and enjoyable inspirations are in the 'Deux Journées,' the libretto of which was written by Bouilly. It was first executed in Paris, at the Salle Feydeau, on the 15th of January, 1800. It has been called the masterpiece of comic opera, but the situations are as serious and the incidents are as interesting as any story of domestic interest ever set; and the choral writing and the orchestral colouring are as vivid and graphic as any to be found in Mozart or Meyerbeer. The opera maintains its ground in the *répertoire* of France and Germany. The 'Wasserträger' of Cherubini will be familiar to the visitors of the leading German Opera-house: there were two representations of it at the Hofoperntheater in Vienna last month in one week. It will naturally be asked, "How is it that such a masterpiece has never been produced in London?" We can only answer, for the same causes that have condemned to obscurity so many other noble operas—the ignorance of opera directors, and their lack of enterprise. Mr. Mapleson, however, had a musical education, and to him we owe the production of 'Médée' and 'Les Deux Journées' on the Italian stage. True, there was an English version, called 'Escapes, or the Water-Carrier,' brought out as a "Musical Entertainment," at Covent Garden Theatre, on the 14th of October, 1801, the cast comprising the Misses Dixon, Howells, and Wheatley, as *Constantia*, *Angelina*, and *Marcellina*, with Mr. Fawcett as *Michelio* (the Water-Carrier), the famed Mr. Incledon as the persecuted *Count Armand*, Mr. Townsend *Antonio*, and Mr. Simmons *Daniel*; but not a note of Cherubini's music was introduced,—much the same course of action as that pursued by the late Mr. Alfred Bunn, when he brought out Halévy's 'Juive' at Drury Lane. Mr. Bunn was afterwards presented to M. Halévy as having produced 'La Juive,' and the composer was profuse in thanks, until the Drury Lane manager frankly avowed that he had left out all the music, and had converted the opera into a spectacle. To return to Cherubini: he composed 'Anacreon' in 1803 and 'Les Abencerages' in 1813. His final grand opera was 'Ali Baba, ou les Quarante Voleurs,' the libretto by Scribe and Melesville. It was a wonderful work for a man seventy-three years of age, but it was an exhibition of learning and scholarship only, and was not marked by melodious imagery. Cherubini lived but a short time after he had resigned his post as Principal of the Conservatoire. We shall never forget the thrilling effect of his 'Requiem' for three men's voices, executed at his own obsequies at St. Roch in 1842; he had written this work after the ecclesiastical authorities had prohibited, because he had introduced female voices, the performance of the 'Requiem' he composed for the funeral of Boieldieu. Concert-goers in London are familiar with

many of Cherubini's overtures, the 'Anacreon,' 'Faniska,' &c. He composed, expressly for the Philharmonic Society, a Symphony in D and an Overture in G. It is probable that the time will come when there will be a resuscitation of Cherubini's compositions, both sacred and secular; and Cherubini, although he was an Italian born and a Frenchman by naturalization, is quite as worthy of a leading place in the Sydenham *répertoire* as Schubert or Schumann. At all events, we hope the subjoined lines of M. Émile Deschamps, in 1842, extracted from his tribute to Cherubini, may yet be refuted here:—

Paris est le champ clos des talens. La victoire  
N'est belle nulle part comme chez les Français;  
Leur silence est l'oubli, leur suffrage est la gloire;  
Londres n'a que de l'or, Paris a le succès.

Regarding the production of Cherubini's 'Deux Journées' in its Italian form, with the dialogue set in accompanied recitative by Sir Michael Costa, as an event of high import to Art-advancement, we have deemed it but just to refer to the career of Cherubini, and, so far, we have cleared the ground for the notice next week of the execution at Drury Lane Theatre last Thursday night, as the performance took place at too late an hour for us to notice it in this week's *Athenæum*.

#### THE ITALIAN OPERA-HOUSES.

JULY is approaching, and the *débuts* at Covent Garden and Drury Lane continue. At the Royal Italian Opera there has been one of some importance. Mdle. Parepa-Rosa has returned, and has appeared as *Donna Anna*, in Mozart's 'Don Giovanni.' Opera-goers, of course, will still recollect her singing at the Lyceum (the temporary home of the Royal Italian Opera after the fire of 1856), when she came from Lisbon and Malta in 1857, the same season as that in which Mdle. Victoire Balfe, afterwards Lady Crampton, and the Duchess de Frias appeared. Madame Parepa since 1857 has travelled much and learned much. We do not believe that there is an artiste existing who has such an extensive and varied *répertoire*. Her versatility has been most remarkable, but we think it probable that in future she will adhere to the Grisi-Pasta-Tietjens line of characters, for physique goes far in such matters, a fact too often ignored by *prime donne*. Madame Parepa is of a musical family, for her mother was a Seguin, a name associated long with operatic and concert recollections. She has a commanding stage presence, and is quite initiated in the by-play required to secure identity with the rôle represented. She is easy, graceful, and, when necessary, energetic. Her voice is rich and round; and her phrasing is unexceptionable. Her *Donna Anna* is based on the Grisi model,—a better one cannot be conceived; so that both in acting and singing she gave the prominence to *Donna Anna* which the daughter of the Commendatore ought to have, and was not extinguished by the *Zerlina* of Madame Patti. Madame Parepa is a valuable acquisition, and, being so, she will probably be heard but rarely; for mediocrities or nonentities seem to be at present preferred by the rulers at Covent Garden. The execution, barring the singing and acting of Mesdames Parepa-Rosa and Patti, was beneath contempt.

We hear no more of the *début* of Mdle. Smeroski, a lady who sang one night in Paris, and was then withdrawn. The 'Guarany' of Señor Gomez, the Brazilian composer, is underlined. The season will end next month, some days earlier than usual, to give time, we presume, for the alterations in the theatre required for the tenancy and management of Mr. Dion Boucicault, who proposes to introduce very novel arrangements in the auditorium accommodation.

At Drury Lane, the *début* of Mdle. Grossi, from Berlin, a young artiste, who can sing the music of the Queen of Night in Mozart's 'Flauto Magico' in the original key, as the Queen in the 'Huguenots,' was hardly an event of any particular importance. The part is not a good one for an actress, and there were too many eccentricities in Mdle. Grossi's

singing of the florid passages of Meyerbeer's music, to permit us to accept her as a finished artiste; but she is young and good-looking, and, with a voice of such high compass, may yet take a good position.

Mdle. Nilsson appeared, on Tuesday, as Lucia, one of her favourite parts; and her general freedom from exaggerations and eccentricities, such as were but too noticeable in her Traviata and Margherita ('Faust'), was appreciated by the audience.

#### CONCERTS.

OUR military bands rarely unite in one grand concert; to gather them together is a difficult matter, for the Colonels have first to be consulted, and then the sanction of the Commander-in-Chief, and of the Lords of the Admiralty (as we have no High Admiral) must be obtained. Charity, however, has achieved what private enterprise cannot accomplish, and Mr. Mandel, who has written an able book of instruction for military bands, seconded by the Duke of Edinburgh, who is a violinist in the Civil Service orchestra, has succeeded in securing a splendid concert at the Royal Albert Hall, in aid of the funds of the Royal Cambridge Asylum for Soldiers' Widows, which will be the richer by 900l. for last Monday afternoon. The bands collected on this occasion were the 1st and 2nd Life Guards, the Coldstream and Scots Fusilier Guards (the Grenadier band is at the Boston Festival), the Royal Horse Guards (Blue), the Royal Artillery, the Royal Marine Artillery, the Royal Engineers, and the Chatham division of the Royal Marines. Some of these bands, in addition to their quantum of wood, brass, and percussion, add stringed instruments, and in the last-mentioned category must be specially noticed the players of the Royal Artillery, so well trained by Mr. Smyth. Mr. Mandel composed an Occasional Overture, which brought out the powers of the combined instrumentalists effectively. Amongst the striking pieces of the day by the United Bands were Sir Michael Costa's 'March of the Israelites,' from his oratorio, 'Eli,' and the 'Marche et Cortège,' from M. Gounod's opera, 'La Reine de Saba,' the former conducted by Mr. Winterbottom and the latter by Mr. Kappey. Meyerbeer's 'Fackel Tanz,' directed by Mr. Waterson (cavalry bands); the selection from Weber's 'Preciosa,' by Mr. Frohinet; the Fantasia on M. Offenbach's 'Généviève de Brabant,' by Mr. C. Godfrey; Strauss' Valse, 'An der schönen blauen Donau,' by Mr. Van Maanen; Rossini's 'Semiramide' Overture, by Mr. F. Godfrey; Hérold's 'Zampa' Overture (stringed), by Mr. Sauerthal; were included in the programme. The effects would have been additionally imposing had the concert taken place in the open air. Amateurs who were present before the Palace of Brühl, when upwards of fifty Prussian military bands were assembled to serenade by moonlight the Queen of England and the late Prince Consort, when they visited Bonn to assist at the inauguration of Beethoven's statue, can never forget the marvellous *ensemble* in Mendelssohn's 'Wedding March,' and in Meyerbeer's 'Torchlight March.' The only solo singer was Mdle. Tietjens, who sang 'The Last Rose of Summer' and 'Rule Britannia,' both being encoored by acclamation. Miss Kappey presided at the organ.

Sir Julius Benedict's programme, at his morning concert in the Covent Garden Floral Hall last Monday, was on the colossal scale of former years; but as the locality was not neutral ground, he had the advantage of the presence of the Royal Italian Opera-house singers only. Among them were Mesdames A. Patti, P. Lucca, Monbelli, Sinico, Brandt, Sessi, Albani, Scalchi; Signori Naudin, Nicolini, Bettini, Capponi, Cotogni, Baggiolo, Graziani, and M. Faure. Added to these, were Miss Edith Wynne, Mrs. Weldon, and Madame Patey. As solo instrumentalists, were Herr Halle, Mr. F. H. Cowen, Mr. Lindsay Sloper, and Sir Julius Benedict, pianists; Madame Norman-Néruda, violinist; Signor Pezze, violoncellist; Mr. John Thomas and Mr. Lockwood, harpists; Mr. Pittman and M. Faure, harmonium; Messrs. Radcliffe and Young, flautists; and, as accompanists, M. Gounod, Mr.



Cusins, Signori Vianesi, Bevignani, Randegger, and Sir J. Benedict. There were thirty-two pieces named in the book of the words. Of the works by the *beneficiari*, the selections were ten pieces, namely, the charming ballads, "Scenes of my youth" (Madame Patey) and "By the sad sea waves" (Madame Lucey); the air from 'St. Peter,' "I mourn as a dove" (Madame A. Patti), the latter on the encore substituting an Irish song; a sacred air, "Tantum ergo" (M. Faure); a quartet, "All' alba" (Mesdames Patti and Monbelli, Signor Nicolini and M. Faure); an air, 'The Skylark' (Mdlle. Albani); the Tyrolienne, "M'è caro il palpito" (Madame Monbelli); a new song, "I look not towards the setting sun," words by Sir W. Fraser (Miss Edith Wynne); and the Charles and Olga Silver Wedding-March, arranged for four pianofortes. Sir Julius had restricted the duration of the concert to four hours only! We wonder who had physical strength to test the accuracy of this promise.

Mr. Brinley Richards, of the Principality of Wales, a prolific composer, an expert pianist, and a resolute champion of Eisteddfods, was sure to have a hearty welcome from a crowded attendance at the Hanover Square Rooms; and, having a bard at his elbow in Mr. John Thomas, who abstains, however, from playing on the triple-stringed harp, we may feel sure that Cambria was well represented, especially as Miss Edith Wynne (who is also a titled bardess) was present, and also Miss Edmonds, who is equally honoured, and Mr. Lewis Thomas, who, if he be not Welsh, ought to be so, to sustain the "Cymrag" honours. The Welsh Choral Union attended in force so that the mountains, where, we are assured, "Pierian streams meander and Apollo loves to wander," were not deserted by their muse. The lady students of the Royal Academy of Music also were there to aid one of their masters, a quondam pupil of the Academy. With all this attraction we had also Handel, Beethoven, Mendelssohn, Sir Sterndale Bennett, &c., who by the side of Cambria, maintained their ground. But we had also the Welsh National Anthem, "God bless the Prince of Wales," which has become a general one, the paternity of which ought to have secured knight-hood for the composer, Mr. Brinley Richards.

The director of the Musical Union, in carrying out his theory, that the exponents of art execution ought all to be heard in turn, in order to present, according to their idiosyncrasies, the conceptions of classical composers, has added Signor Alfred Jaell to his list of interpreters of chamber music, a pianist whose exquisite touch and whose executive skill are of the highest order. Moreover, he has added as *chef d'attnque* of the string compositions, Herr, Leopold Auer, whose *adagios* have the passionate expression of Ernst, and who, in *allegros* and *prestos*, possesses the skill of Herr Joachim. The scheme of last Tuesday comprised Mendelssohn's trio in D minor, in which Signor Jaell, Herr Auer, and Herr Daubert coalesced, the *scherzo* being *encored*, the string quartet of Beethoven in G, No. 2, Op. 18, led by Herr Auer, having, as able coadjutors, MM. Wiener, Waefelghem, and Daubert; and then Herr A. Rubinstein's Sonata in a minor, Op. 19, a work replete with fancy and imagination, and marvellous technical details, executed by MM. Jaell and Auer. The solo displays were by Signor Jaell, who gains on every hearing. Next Tuesday M. Henri Logé, the Belgian pianist, will make his debut.

Miss Purdy, who is making progress as a contralto, had, at her morning concert, the co-operation of Mr. Henry Holmes (violin), M. Paque (violin-cello), and Herr Ganz, as instrumentalists; and Mesdames F. Lancia, Banks, Mr. T. Cobham, M. Lefort, Signori Ciabatta and Caravoglia, as vocalists; with Signor Vera, Mr. F. Braine, and Herr W. Ganz, as accompanists.

The Brixton Amateur Choral Society had a concert of classical music on the 19th, with Mr. H. Weist Hill as conductor, and Mr. John Harrison, accompanist; the singer being Mdlle. Romanelli, Mr. R. T. Bamber, violinist, and Mr. J. Harrison, solo pianist.

### Musical Gossip.

NEXT Monday we are to have Mdlle. Nilsson's second and last morning concert, and in the evening the seventh Philharmonic Concert.

HANDEL'S 'Judas Maccabæus,' with Mr. Sims Reeves, will be the next oratorio of the Sacred Harmonic Society, under Sir Michael Costa's direction, in the Royal Albert Hall.—Mr. S. A. Chappell's "Popular Concerts" of Classical Chamber Music, in the same edifice, will take place on the 26th inst.

MDLLE. SCHNEIDER has returned to the St. James's Theatre, in M. Offenbach's 'Grande Duchesse de Gêrolstein,' and the managers of the Folies-Dramatiques, now domiciled at the Globe Theatre, have produced M. Hervé's 'L'Œil Crevé,' but we must be pardoned for withholding criticisms either on the works or their representatives. It is useless to contend against the tide which set in for the species of *opera buffa*, the creator of which was really M. Ambroise Thomas in the 'Caid.' Now that M. Thomas has set Shakspeare's 'Hamlet' and Goethe's 'Mignon,' he must surely regret that he is the father of a most vicious school which, whether regarded from the musical or dramatic point of view, is utterly destructive of high class lyrical drama.

TELEGRAMS from New York announce that the Prussian military band and the Grenadier band, of Mr. Dan Godfrey, were cordially greeted on their arrival. We learn that Frau Peschka-Leutner, the German vocalist, Madame Rudersdorff and Madame Arabella Goddard, the English pianist, were also most hospitably received. It is pleasant to record these welcome signs of the cosmopolitan influences exercised by music, and there is no reason to doubt that the Boston Jubilee Festival will be a failure as regards reciprocity in International exchanges of sympathy for art and artists.

MR. OAKLEY, the composer, who is the Professor of Music at the Edinburgh University, under the provisions of General Reid's will, has met with a severe accident in Switzerland, owing to a carriage in which he was seated being overturned on its way to Zermatt, and falling down a precipice into a torrent.

THE Rev. T. Helmore, M.A., delivered a lecture on Gregorian Church Music, at the Hanover Square Rooms, on the 19th, illustrating his theories through the vocalization of the choir of the London Gregorian Choral Association, under the direction of Mr. C. Warwick Jordan, Mus. Bac. Oxon, who presided at the organ.

SOME years since, at one of the Philharmonic Concerts, a singer marked on the conductor's copy of his song, "Wait for the applause" at a particular passage. At the performance, there was a sudden cessation of the orchestral accompaniments, to the no small amazement of the auditory and the discomfort, of course, of the artist. "What are you stopping for?" said the singer to the conductor; who drily replied, "I am waiting for the applause, according to your written directions." The director, we need scarcely add, was never afterwards troubled with instructions to wait for the applause. We have been reminded of this anecdote, whilst reading a long letter of complaint from Mr. Frits Hartvigson, the Danish pianist, who takes us to task for not recording that he was "warmly applauded or recalled," after playing Dr. Liszt's Concerto at the last Philharmonic Concert, although we mentioned that Sir Julius Benedict was recalled after his 'Tempest' Overture. We now give the pianist the benefit of his correction. As regards the other details of his career, we will take note of them when we write his biography. At any future concert, we shall take care of his warning, "To wait for the applause."

THE one-act opera of M. Camille Saint-Saëns, the organist, and composer of 'La Princesse Jaune,' the libretto of M. Louis Gallet, has had no great success at the Opéra Comique, in Paris. The music was found to be stilted and laboured. It seems strange to hear of two new operas produced in Calcutta, but we learn that the 'Giovanna Grey'

of Signor Mack (treated by Balfe), and the 'Nozze per astuzie' of Signor Panizza, have been successfully produced.

NEARER home, from Turin, comes the news that Signor Giuseppe Bozzelli, a young beginner, has not been fortunate at the Balbo with his three-act opera 'Caterina di Belp.' A setting of the 75th Psalm, as a symphonic cantata, by Signor Bazzini, in Florence, has been well received.

FROM Munich we are informed of the failure of the historical and patriotic opera of Herr Weissheimer, 'Theodor Koerner.'

A NEW director has opened the "Liceo" Italian Opera-house at Barcelona, with the sisters Ferni, the tenor, Signor Aramburo, and the baritone, Signor Giraloni; he has also engaged the sisters Marchesio, the basso, M. Petit, and is negotiating with Madame Sasse.

THE audience of the San Carlo, at Naples, having opposed strongly the performance of a work which they disliked, called upon the Impresario to withdraw it, and on his refusal, began an opposition of a kind peculiar to the Neapolitan audiences. The King of Italy was present, and ordered the police to stop the representation. Peace reigns again at the San Carlo.

### DRAMA

*The Contemporary French Drama.* Edited by Victor Richon, Esq. No. 1. 'Luck's Hangers On' ('Les Créanciers du Bonheur'); No. 2. 'Defend your Home' ('L'Ennemie'); No. 3. 'The Article 47' ('L'Article 47'); No. 4. 'The Baroness Von Berg' ('La Baronne'); No. 5. 'Princess George' ('La Princesse George'); No. 6. 'A Bad Temper' ('Un Mauvais Caractère'). (Edinburgh, Robinson; London, Lacy.)

A SERIES of translations of French plays of mark, appearing almost as soon as the originals, would be an undoubted boon to English readers. Unfortunately, however, for the success of the first experiment of the kind we have seen, the task of translation is badly discharged. To render into telling and idiomatic English the wit of writers like M. Cadol or M. Dumas fils, is a difficult undertaking. French is the language of epigram, and phrases which constitute sparkling repartee in French, become commonplace and dull so soon as they are rendered into English. M. Richon, in spite of the Esquire he tacks to his name, is obviously a Frenchman, and his translations are so full of French idioms, that they can scarcely be called English. In 'La Baronne,' for instance, the words "C'est qu'il y a encore là le garçon de l'hôtel avec sa note," are rendered, "It is that the waiter is here with his note." A still more complicated Gallicism is used a few lines further on: "It is that torture which makes that love is love." "Laissons aux galanteries banales le ragout de la cachotterie," is translated, "Let us leave to common galantries (*sic*) the spiciness of secrecy"; and "C'est drôle" is rendered, with incredible vulgarity, "It's rum." These are precisely the mistakes into which a Frenchman trying to write colloquial English is likely to fall. In the other plays a similar method of translation is adopted. We meet with the phrases, in 'La Princesse George,' "There is just seven years since I married. Will I be obliged to begin again?" and "I understand that people should fall in love with the Countess." To give these books a chance of success, it is necessary that the translations should be revised. The method of printing stage directions and abridging the names is also capable of improvement.

### COURT THEATRE.

'EXTREMES,' a comedy by Mr. Falconer, produced some years ago at the Lyceum Theatre, has now been given at the Court. It is a cleverish piece, a little over-staged in situation and exaggerated in character, and recalling too forcibly Lord Lytton's 'Money,' in imitation of which it

is clearly written. It has some good situations, and much of the rudeness which, in the present age, does duty for repartee. Its reception was, accordingly, favourable—a fact for which the excellent acting of Mr. Hermann Vezin, Miss Ada Dyas, Miss Kate Bishop, and Mrs. Stephens, was largely responsible.

#### Dramatic Gossip.

'BOHEMIA AND BELGRAVIA' was withdrawn from the Royalty Theatre on Thursday, and replaced by 'The Rivals.' A new comedy, by a Mr. Bertie Vyse, entitled 'L. S. D.', is announced for immediate production.

A NEW farce, entitled 'If This should Meet the Eye,' has been given at the Lyceum Theatre.

ON Tuesday last, Miss Glyn read the play of 'Romeo and Juliet' for the first time. It is a special feature in her entertainments that the male characters are given with a power fully equal to that displayed on the females. How close has been the study of the actress, is evinced by the fact that Romeo and Antony are, on the whole, Miss Glyn's best impersonations. Remarkable skill is shown, however, in the rendering of subordinate characters.

THE banquet given by M. Victor Hugo to the artists of the Odéon on the hundredth performance of 'Ruy Blas,' was attended by many Parisian notabilities. A melancholy interest attaches to the proceedings in consequence of the death of M. de Chilly, director of the theatre, who was taken ill at the banquet, and died on the following day. M. de Chilly was born in 1803. He made his dramatic debut at the theatre of which he was subsequently the manager. His more noteworthy creations are Montargueil in 'Les Bohémiens de Paris,' Villefort in the play of the same name by MM. Dumas and Maquet, Rodin in 'Le Juif Errant,' Sir Hudson Lowe in 'Le Mémorial de Sainte-Hélène,' and Gringoire in 'Notre Dame de Paris.'

IN the forthcoming revival of 'Andromaque' at the Théâtre Français, Mlle. Rousset will play the rôle of Hermione.

M. DELANNOY, the admirable comedian of the Vaudeville, has accepted an engagement to visit Egypt and play at the theatre of the Viceroy.

ON Monday last, at Versailles, was celebrated the marriage of M. Victorien Sardou with Mlle. Soulier, daughter of the Conservateur of the Museum of Versailles.

M. MOREAU-SAINTI, formerly of the Folies-Dramatiques, has joined M. Billon in the management of the Théâtre de l'Ambigu-Comique.

MM. MICHEL and Riquier, and Mlles. Melita and Despretz, will shortly play at the Vaudeville a one-act comedy, entitled 'Le Pêché Vénial.'

FORTHCOMING novelties in Paris comprise a drama, in five acts and six tableaux, entitled 'Le Père Lalouette,' in rehearsal at the Grand Théâtre Parisien, and a spectacle, by MM. Clerc frères, the young authors just discovered, entitled 'Les Incarnations de Rocambole.' The play last named will be given at the Menus-Plaisirs.

AT Leipzig, a character-drama, in five acts, by Herr Alexander Rost, entitled 'Der ungläubige Thomas,' has been successfully produced.

GOLDONI's 'Il Bugiardo' has found a refuge in the Caffè Cantante al Padiglione di Flora of Rome, where it forms part of an entertainment which concludes with a *soirée dansante*.

AT the Teatro Valle of Rome, the latest performances have comprised 'La Puta Onorata,' of Carlo Goldoni, brought out by the Moro-Lin company.

'IL 20 SETTEMBRE,' a drama which also has the title of 'Il Condannato Politico,' has been produced as a novelty at the Teatro Diurno Corea, by the Diligenti and Calloud company of actors.

THE Moro-Lin dramatic company are performing Signor G. Gallina's piece, 'Dove gho e galinei galli core,' at the Teatro Valle of Rome

A COMEDY, in one act, entitled 'Wir bleiben zu Hause,' written by Herr F. Grosz, of Vienna, has been favourably received at the Carlsruhe theatre.

AT the Capranica theatre, the Miniati company have performed, for a special representation, the comedy, 'Val più una bella moglie che cento Suppliche.'

THE latest novelty of the season at the Vienna Burgtheater has been the production of Murad Effendi's 'Selim III.,' the first performance of which was an undoubted success.

#### ANTIQUARIAN NOTES

*Swineherd.*—Of the general use of the horn for calling in the Middle Ages there can be no doubt. Even so late as the reign of Elizabeth, Heutzner relates that on the way from Canterbury to Dover his guide blew a horn during the night, in order to summon stragglers. But this general use, so far from being an argument against its use for calling swine, as Mr. Talbot urges, is actually a strong presumption in favour of it, especially in the absence of any other instrument which can be shown to have been made use of. Nor does it appear to me to make much difference to the point at issue, whether the attribution of the figure at Lincoln to "the Swineherd of Stow" rests on documentary evidence, or, as Mr. Talbot suggests, on mere popular tradition. Even though documentary evidence could be found to prove that the figure represents some other person, it would still remain that the horn, &c., have been, and still are, in the popular eye, the familiar attributes of a swineherd. JAMES FOWLER.

*Oss, Ori.*—I beg to thank your Correspondent, "T. C.," for his information respecting the use of the word *oss* in Lancashire, "particularly in the low-lying coast district between the Ribble and the Lune, called the 'Fylde.'" This is just the locality in which we may expect to find remains of Celtic words, preserved as they are in the names of the two rivers, the Ribble and the Lune. The Rev. Isaac Taylor, in 'Names and Places,' shows the connexion of the Celtic *Rhe*, written in the Welsh branch of the Celtic also *Rhe*, with the name of the river Ribble. The word *Lune* exhibits the Celtic elements *all*, white, and *afon*, the Welsh for a river. Taylor says, "From the Gaelic *all*, white, we obtain *al-oon*, 'white *afon*.' The Romans have Latinized this word into *Alauna*. In Lancashire, the *Alauna* of the Romans is now the *Lune*." Indeed, the county names *Lancaster*, *Manchester*, (see 'Words and Places,' pp. 214, 215, 216,) are redolent of the Celtic element. If Celtic words are thus preserved in the names of rivers and places, why should it seem impossible that they should also be preserved in other words? I do not see that the common use of the word *oss* in Lancashire by any means militates against its Welsh origin, to which it seems far more nearly allied than to the Latin *audes*. "T. C." is mistaken in thinking that the word "Hie" is in common use in no other part of England besides Lancashire. It has, as long as I can remember, been in general use in all parts of Shropshire. No Glossary of Shropshire words would be complete without it. Accordingly, in Hartshorne's 'Salopia Antiqua,' we find 'Hye, High, v. to hasten, imperatively used to denote expedition. Ex. 'Hye thee and fatch 'em.' A-Sax. *hygan*, *festinare*." Bailey, in his dictionary, gives "To Hye to, to make haste to; Shakespeare." Minshus has "To hie, or make speede. B. hyghen, est anhelare. . . ." It is probable that a word so well known in former times may still be in common use in other counties besides Shropshire and Lancashire. J. E.

CAN any reader of the *Athenæum* suggest a probable derivation for *valerian*, used as the name of a plant? DANIEL HANBURY.

TO CORRESPONDENTS.—J. L. C.—J. C. H.—T. S. C.—A. I. R.—J. L. F.—N. T.—A. H. B. (too late)—received. B. H.—Please send your address.

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Subscribed Capital .....	£2,545,520.
Paid-up Capital .....	£1,915,074.
Reserve Fund .....	£501,655 8s. 5d.
Number of Shareholders .....	2,974.
Liability .....	Unlimited.
Description of Shares .....	10,000 of 100l. each, 42l. paid, 58,000 of 20l. each, 12l. paid, 22,500 of 50l. each, 6l. paid.

\*25 additional per Share has since been paid on these last-named.  
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Dr.	LIABILITIES.	
To paid-up capital .....	£1,915,074 0 0	
To amount due by the Bank on deposits, &c. ....	17,401,191 5 6	
To reserve fund, 1st January, 1871. ....	182,869 0 11	
To addition, premium on new shares. ....	113,640 0 0	
To profit and loss balance .....	501,655 8s. 5d.	
	133,104 7 9	
	£19,433,894 2 7	

**ASSETS.**  
 By cash in hand—at Bank of England and Branches, call, and short notice ..... £2,920,308 1 3  
 By Government securities ..... 2,545,524 15 3  
 By Indian Government and other securities, debentures, &c. .... 1,616,782 8 5  
 By bills discounted, loans, &c. .... 11,573,299 7 3  
 By freehold premises, &c., in London and country—total amount ..... £480,766 15 7  
 Less at credit of building fund ..... 84,457 5 2  
 376,309 10 5  
 £19,433,894 2 7

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40 by 34 by 30 ..... 6 5 0	39 by 34 by 32 ..... 7 0 0
45 by 37 by 30 ..... 7 10 0	45 by 35 by 33 ..... 8 0 0
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